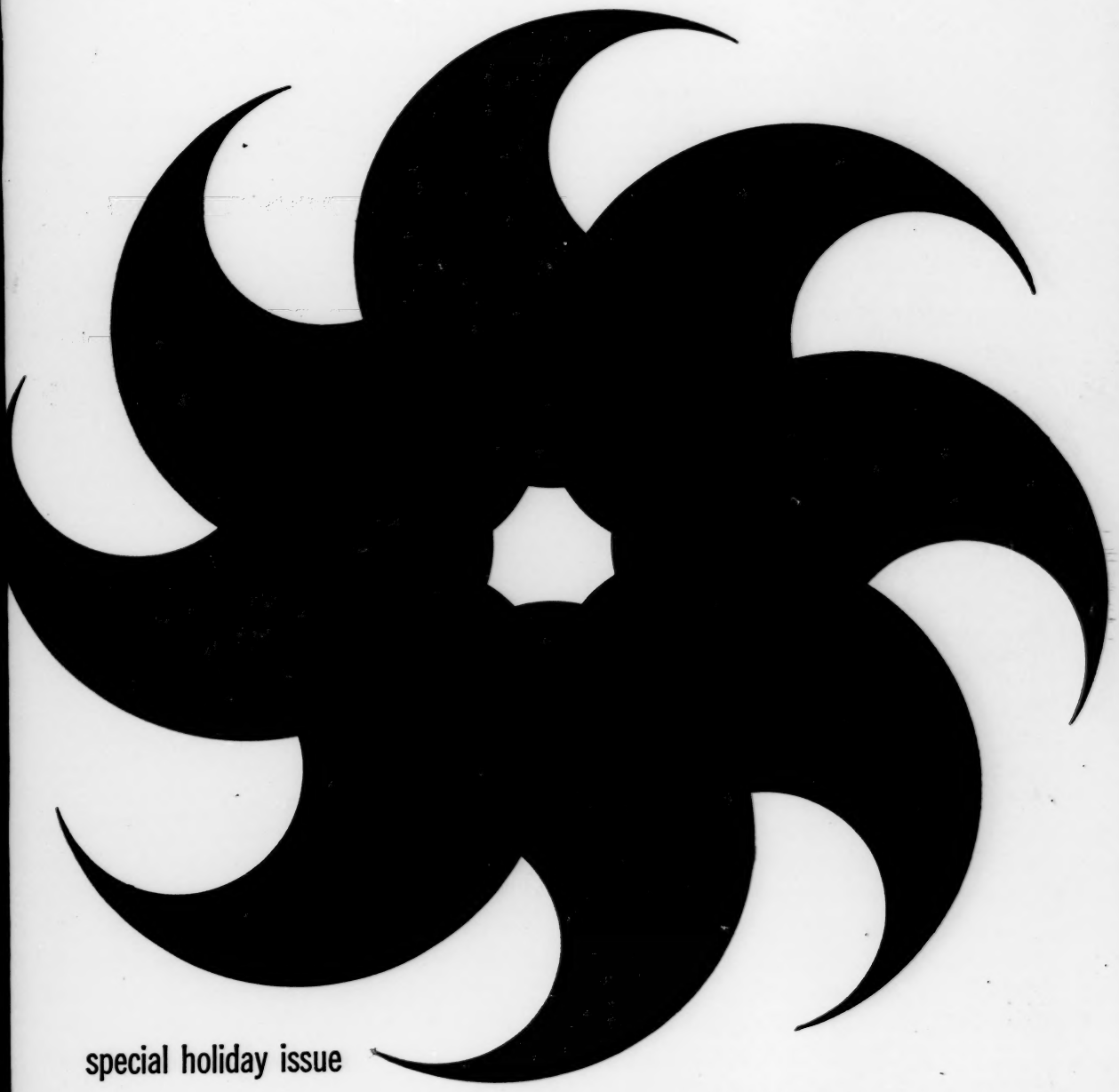
DANCEMAGAZINE

JANUARY 1959 60 CENTS



special holiday issue

University of New Hampshire

Famous Footprints

This is the footprint of Patricia Wilde, Canadian-born ballerina of the New York City Ballet. Miss Wilde began her career at the age of five in Ottawa and nine years later appeared professionally for the first time with Ballet International in New York. She later danced with Ballet Russe de Monte Carlo, Roland Petit's Ballets de Paris, and the English Metropolitan Ballet. As a ballerina of the New York City Ballet she has had many roles created for her, among them "Waltz Scherzo," a pas de duex which she danced with André Eglevsky at last year's Brussels Fair.

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DANCE Magazine's World-Wide Newspaper

Presstime News

"At the still point of the turning world . . . there the dance is."
T.S. Eliot

XTRA "7 DEADLY SINS"

Highly favorable critical reaction and a bsequent flurry at the box office window used by **NYC Ballet** management to hedule a number of extra perfs. of the **eorge Balanchine** - Kurt Weill - Bertold echt opus, "The Seven Deadly Sins." (See eview p. 22) Forthcoming premieres on he season's schedule are an untitled work o Rieti music on Jan. 17, and another to Webern score on Jan. 28, both by Balan-hine. His "Minuet," previously planned, as been called off.

"REDHEAD" IS COMING

The new musical, "Redhead," opens at he 46th St. Theatre Feb. 5. Star is **Gwen Verdon.** Dance-featured are **Buzz Miller** and **Catherine Dammen** (Verdon's understudy). Dancers include **Marjorie Beddow, Shirley De Bargh, Pat Ferrier, Reby Howells, Patty Karr, Elaine King, Liane Plane, Deen Talliaferro, John Aristides, Kevin Carlyle, David Gold, Harvey Hohnecker, Casimir Kokich, Dale Moredo, Noel Parenti, Alton Ruff.** Choreography is by **Bob Fosse,** with **Donald McKayle** assisting.

EGLEVSKY INVITED TO ENGLAND

Former NYC Ballet premier danseur **Andre Eglevsky** has been invited by **Ninette de Valois** to perform with **Beryl Grey** and the **Royal Ballet** at Covent Garden later this season. Because of his US tour commitments, a date for his appearances in England has not been determined, though March or April will probably be the time.

SOKOLOW OFF-B'WAY SEASON

Opening of the 2-week engagement of he **Anna Sokolow Dance Co.** at the York Playhouse, was re-scheduled to begin Dec. 6. It was postponed due to a foot injury sustained by **Jack Moore,** and because of he NYC newspaper strike. Four premieres were scheduled: "Session for Eight," a jazz work by Miss Sokolow, with a new score by Teo Macero; "Frames" and "Winesburg Portrait" by **Jeff Duncan;** "Cry of the Phoenix" and "The Geek" by Mr. Moore. Other repertoire includes Miss Sokolow's "Rooms," "Lyric Suite" and "Le Grand Spectacle" and Mr. Moore's "The Act."

Co. members: **Anita Dencks, Bill Frank, Kate Friedlich, Annabelle Gold, Dorothy Crooks, Noel Schwartz, Jeff Duncan & Jack Moore.**

"W.S.S." A LONDON HIT

London audience and critics gave the all-American cast and production of "West Side Story" unanimous and enthusiastic acclaim at its Dec. 12 opening. It was called one of the most electrifying imports ever to come from the US! Former DANCE Mag. staff member **Leo Kharibian,** (who is one of the "Sharks") writes that the show is sold out to April. Members of the co. are **Chita Rivera, Marlys Watters, Don McKay, George Chakiris, Eddie Roll, Tony Mordente, Silvia Tysick, Ed Verso, David Bauers, Ted Gunther, Hal Galili, Riggs O'Hara, David Bean, Gary Cockrell, Michael Kleinman, Joe Donovan, Leslie Franzos, Susan Watson, Inge Roll, Maureen Gillick, Ben Gerard, Keith Stewart, Marc Scott, Don Percassi, Bud Flemming, Billy Wilson, Francesca Bell, Ellie Zalon, Yvonne Othon, Gloria Higden, Robert Keith, Lena Soriano & David Holliday.**

JAN. 28 ENCORE FOR ASTAIRE

What some critics called one of TV's best shows ever, "An Evening With **Fred Astaire,"** is being repeated by NBC-TV on Jan. 28 (10-11 PM, EST). The program features the Master himself, his new dancing partner, **Barrie Chase** and a 16-member mixed dancing group. Choreography is by **Hermes Pan,** and producer-director Alan "Bud" Yorkin.

The gentlemen dancer-choreographers are making off with this season on TV. Another hit which undoubtedly will get a popular demand repeat showing was "Dancing is a Man's Game," **Gene Kelly's** production for NBC-TV's "Omnibus" on Dec. 21.

INTERNATIONAL NOTES

There are rumors about of several interesting foreign imports for the American concertgoer: **London's Festival Ballet** and **Keita Fodeba's Ballets Africains** are on the list of National Artists Corp. There is also a possibility that Hurok will present the **Int'l Ballet of the Marquis de Cuevas** in the USA this fall. And there is talk of another visit from Israel's **Inbal** this fall. Definitely announced are the **Dancers of Bali,** with the Tabanan Palace Gamelan, being brought here again this spring by Paul Szilard Productions.

Dancers and teachers interested in joining a summer '59 European tour, including Russia, may contact **Kay Perper,** 200 W. 57, NYC. Tour members will attend dance festivals and especially arranged master classes.

The J. Arthur Rank Organization has signed **Paul Czinner,** producer of the **Bolshoi Ballet** film, to do a **Royal Ballet** film starring **Margot Fonteyn & Michael Somes,** in excerpts from "Ondine," "Firebird" and "Swan Lake" . . . Portland, Ore., dancer **Joni Wade** has been signed by the **American Festival Ballet** in Europe. She had previously joined the **Yurek Lazowski Dance Theatre Workshop** in NYC, but was given leave by that co. to take advantage of the European offer. She is a former pupil of **Nicholas Vasilieff.**

Now recuperated from an injury, **Hadassah** leaves NYC Jan. 1 for India, where she will dance and study. She returns via her native Israel . . . NYC teacher-choreographer **Valentine Belova** staged "La Valse" for the opera-operetta season at the Palais des Beaux Arts in Charleroi, Belgium.

Jean-Leon Destine & Co. returned from Europe Nov. 19. What was planned as a few appearances at the Brussels Fair as official representatives of Haiti, turned into a 5-month tour of Italy, Spain, Portugal, France & Belgium . . . **Sasha,** who has been teamed in concert with **Bhaskar,** left for India recently for a year of study. Her husband accompanied her and will make films of Oriental dance.

Shrimathi Gina and **Ram Gopal** left NYC in November for a tour of Trinidad and British Guiana . . . DANCE Magazine movie critic **Arthur Knight** recently returned from Brussels, where was invited by the Belgian Film Library to assist in presentation of awards to "the 12 greatest films of all time."

LAST MINUTE BULLETIN

David Libidins, highly respected concert mgr and booking director of many dance attractions, including Ballet Russe de Monte Carlo, died suddenly in NYC Dec. 21.

COAST TO COAST

Martha Graham's film, "Appalachian Spring," will be premiered before an invitational audience Jan. 14 at Chatham College in Pittsburgh. Both Miss Graham and Aaron Copland, composer of the Pulitzer Prize-winning score, will be present for the opening. Picture's TV premiere will be on Jan. 16 over WQED, the educational station which commissioned the project. The occasion is part of the 200th anniversary of the founding of Pittsburgh (of which Miss Graham is a native daughter). Dancers supporting Graham in the picture are:

Presstime News

Stuart Hodes, Bertram Ross, Matt Turney, Helen McGehee, Yuriko, Ethel Winter, Miriam Cole.

Mrs. Jacqueline Darwin, mgr. of the **Royal Winnipeg Ballet,** writes that the co's recent short tour to northern Manitoba included appearances in Flin Flon, a mining community which had never before seen ballet. The miners loved it! . . . **Marie Paquet, Francoise Martinet, Rochelle Zide, Nels Jorgensen** and **Paul Sutherland** of the **Robert Joffrey Theatre Ballet** spent Christmas in Palm Beach, where they danced as guest artists with the **Palm Beach Ballet** in **Jo Anna's** new production, "The Princess."

Emily Frankel's Dance Drama Co., leaving Jan. 6 for a 3-mo. US tour, this year includes **Ronnie Lee, Marvin Gordon, Zebra Nevins, Eloise Ramsey, Terrence Miller, Barbara Hoyt, Joel Anderson** . . . **The David Tihmar Dance Theatre** wound up a 6-week tour of the US with an appearance Dec. 18 at the B'klyn Academy . . . The Schenectady Light Opera Co. has engaged **Phyllis Marmein** to do choreography for "La Perichole."

AMERICAN SCHOOL ANNIVERSARY

With all the attention being given at the NY City Center to the fact that this is the 25th anniversary of **George Balanchine's** bow as choreographer in the USA, it needs to be pointed out that this is also the 25th anniversary of the **School of American Ballet,** of which he is director, and which is the official school of the **NYC Ballet.** The milestone is being marked by the publication of a souvenir catalog.

AROUND NEW YORK

The Yurek Lazowski Dance Theatre Workshop last month held its 1st recital-audition for concert mgrs. and TV producers. They danced 5 works created by Mr. Lazowski for the initial repertoire: "Oberek," "Hungarian Dance," "Russian Dance," A Grotesque Comedy," and "Roumanian Rhapsody." Another new work has since been added. "The Ukrainian Number," choreographed by **Valentina Pereyaslavec** . . . Dancer **Katya Delakova** and conductor Moshe Budmor, recently returned from 5 years in Israel, gave a lecture-demonstration Dec. 22 at the 92nd St. Y. The subject: "New Music in Israel."

Bobby Watson, a Highland dancer from Scotland, will conduct a workshop for men and women, 2 to 5 PM, on Jan. 17 at the McBurney YMCA, under the auspices of the **NY Scottish Country Dance Group** . . . Dancing in **Edith Stephen's** Italian Renaissance Style dance presented at the Mona Lisa Ball Dec. 5 were **Richard Fier, Clive Gore, Sandie Phillips & Barbara Schapiro** . . . Judges for a recent audition for the **NYC Festival Ballet** were **Rosa Sternov, Peter Nelson,** and the co's dir., **Rex de Vore.** They chose: **Judy Rose, Carole Schmit, Barbara Mandell, Gloria Ann Bowen, Jane Mariyan, Alice Lovely, Jeanette Siedband, Sarah Jane Williams, Robert Maxwell, Ron Schwinn, Sharon Meyer, Rosalie Russell, Penny Bradley, Susan Tallman, Jovanna Frelich, Francis Choolian, Marlene Yanetti, Kip Andrews, Bill Earl.**

Sponsored by the **Westchester Dance Council,** the Young Dancer's Workshop, directed by **Bonnie Bird** and **Jane Dudley,** will open Jan. 14 at 45 Prospect St., White Plains, NY. Course is designed to provide choreographic experience . . . Choreographers interested in participating in the 9th annual Choreographer's Night, sponsored by the **NY Ballet Club,** Apr. 19, contact **G. Koreff,** 352 E. 55, NYC 22 . . . At 9 AM Jan. 11 in the B'klyn Paramount Theatre, dance teachers may attend a free Dancewear Fashion Show. Participating manufacturers are **Selva & Sons, Stage Co. of America and Incentives, Algy Dance Costumes, La Mendola, Anthony Costumes,** and **Robert Fink Dancewear Costumes. Alex Daybreak** is producer of the show.

The **Merry-Go-Rounders** are scheduled to appear Jan. 11 at 2:30 PM at the 92nd St. Y in a program for children. Also seen Nov. 27 & Dec. 6 on Channel 5, presented by Colorform Toys, the co. includes: **Judy Anderson, Jane Gersten, Arnette Jens, Moisha Kubinyi, Phyllis Ann Murphy, Elaine Thomas, Juliette Waung, Jay Fletcher, Jesse Oliver, Ronald Platts, Jack Weber.**

The **Aviv Dancers** are looking for a strong male dancer, at least 5'9" in height, for paid perfs. in the NYC area. Info: **Frances Alenikoff,** Armory 1-3088, Paterson, NJ . . . Pupils of **Nina Rayewska** will appear in Russian folk dances at the 10th annual Bal Blanc, celebrating the Russian New Year, on Jan. 13 at the Hotel Astor.

OFF-BROADWAY EVENTS

Charles Weidman makes his 1st appearance on the NY concert stage in some time in **Katherine Litz's** Feb. 1 concert at Hunter Playhouse. He will star in "Dracula," no less, which was created especially for the celebrated dance-mime by Miss Litz, who will portray Mina Harker. Jonathan Harker and Dr. Van Helsing will be danced by **Ray Harrison** and **Remy Charlip,** respectively. Other new works will be "Fall of the Leaf" and "Sell-Out." Supporting dancers: **Sylvia Dick, Viola Farber, Sylvia Mocraft, Aileen Passloff, Rita Roitman.** "Dracula" will be previewed Jan. 16 at Hofstra College.

Contemporary Dance Productions' 1st concert of the season is Jan. 18 at the 92nd St. Y. **Michael Hollander** will perform solos: "4 Portraits" and "Icarus;" **Elisabe Harris** (recently returned from study wi Wigman in Germany) dances "Journey "American Sketches" and "The Warrio Courtesan;" **Jack Moore** premieres "Are Disabled," assisted by **Cynthia Stone Chester Wolenski,** along with his sol "The Geek;" **Gertrude Suydam's** "Tri will be danced by **Judith Goldsmith, Ba bara Lazarus** & Elizabeth Harris, and h "Celebration" by **Harriet Clifford, Claud Schroeder, Eugene James, Hal O'Neil** Barbara Lazarus.

Debut perf. of **Shirley Broughton's Fiv O'Clock Dance Co.** is Feb. 1 at the Amc Opera Theatre. Announced are works b **Frank Westbrook,** to Faure music; a danc on the "Miss Julie" theme by **Alvin Aile** and a piece by Miss Broughton wi Rachmaninoff music. Another possibility a work by **Louis Johnson.** A repeat pe is scheduled for Feb. 8.

Choreo Dance Theatre offers its 1st pe of '58-'59 Jan. 18 at the Education Alliance with works by **Charles Nicoll . Boris Novikoff** recently choreographed ba lets for the B'way Opera Co's "La Trav ata," "Carmen," "Rigoletto" and "Luc di Lammermoor."

NEWSWORTHY NAMES IN NYC

A highlight of the Imperial Ball honorin Prince Rainier and Princess Grace was presentation of "Beauty and the Beas choreographed by **John Butler** with NY Ballet's **Melissa Hayden & Jacqu d'Amboise** featured. Society notables po trayed several beauties of history, wi dancers as accompanying beasts. Th rousing finale starred B'way comedien **Nancy Walker.**

Pearl Lang was dance star and chore grapher for the Chanukah Festival Dec. & 15 at Madison Sq. Garden. In her c were **Bruce Marks, Karen Kanner, Jo Goldin, Patricia Christopher, Chifra Ha Ellen Graff, Deborah Jowitt, Joan Parm Beulah Abraham, Harriet Fraad, Arnet Jens, Marvin Gordon, Paul Samasardo, Pa Berensohn, Victor Melnick, Donald Pric John Starkweather, David Wynne.**

Susan Boree & Sallie Wilson, former of **Ballet Theatre,** have joined the **NY Ballet** . . . The NYC Opera gave a speci perf. of "The Merry Widow" Dec. 14 at t Waldorf-Astoria. **Robert Joffrey Theatre B** let dancers in the production were head by **Beatrice Tompkins & Gerald Arpino .** The annual Radio City Music Hall Chri

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mas stage show opened Dec. 4 with a **Rockette** "Rocket to the Moon" no., and "Kirby's Flying Ballet, an undersea illusion starring **Fay Lefierts, Laurel Edelson & Sondra Barrett** . . . **Eartha Kitt** opened a song-dance engagement Dec. 22 at the Waldorf.

PERSONALS

It's a boy, David Stuart Hyman, born Dec. 6 in NYC to Mr. and Mrs. Charles Hyman (**Ethel Winter** of the Martha Graham Co.) . . . It's a girl, Maria, born to **Aida & Roberto Iglesias,** born in NYC on Nov. 6 . . . Former pupils **Mitzi Gaynor,** Virginia Mayo and Gale Storm were among those on hand to help Hollywood ballet teacher **Kathryn Etienne** and her husband, Stephen, celebrate their 30th wedding anniversary . . . **Gioconda Filippini & Raul Roger,** leading dancers and board members of the Civic Ballet Society of Washington, DC, are parents of a girl, Koren Fay Mateo . . . **Marlene Rizzo,** ex-American Ballet Theatre dancer, is engaged to **Yelle Bettencourt** of Brazil. Both are currently dancing with the Int'l Ballet of the Marquis de Cuevas. The couple fly from Paris to Portland, Ore. (Miss Rizzo's home) for a Jan. wedding . . . Alicia Markova was among those attending the funeral of **Helen Barrie,** Manhattan and Staten Island ballet teacher, originally from England, who died Nov. 17 in NYC.

DANCE SERIES ON EDUCATIONAL TV

Jac Venza, designer for CBS-TV's "Adventure" (which won a DANCE Magazine Award in 1955), will produce and direct 9 TV films on ballet, modern and ethnic dance. The series, under the supervision of **Martha Meyers** (on leave from the Smith College Dance Dept.), will be produced in Boston and distributed to educational TV stations through the Educational Radio & TV Center in Ann Arbor, Mich. The films will also be made available to educational institutions.

REGIONAL BALLET—USA

The **Dayton Civic Ballet (Josephine & Hermene Schwarz,** dirs.) gives its 1st perf. under that title when it presents "An Afternoon of Lyric Theatre" Jan. 4 at the Dayton Art Inst. DANCE Magazine's Regional Ballet Ed. **Doris Hering** will be guest speaker. Program includes 2 premieres: "Cool Moods for the Real Gone," choreographed by **Bess Rodgers,** and "The Wheat Maiden,", by Josephine Schwarz, Principal dancers: **Patricia Heigel, Elmer Schwainn, Ronal Whyte, Kay Bayless, Natalie Finn.** Also on the program is a guest group, **Dance Quintet,** which is premiering "The Beloved," choreographed by **Bebe Gross.**

At the Veterans Aud. in SF, the **Bay Area Ballet Co. (James Graham-Lujan,** artistic dir., **Leona Norman, Carolyn Parks, Vern Nerden,** ballet dirs.) presented "Sonata Bianca" by Mrs. Parks, "The Miraculous Mandarin" by **Marc Wilde,** "Danse Imperiale" by Mr. Nerden, and "Golden Moments of Ballet" by Leona Norman. The last work was inspired "by the glorious music of the Guckenheimer Sour Kraut Band." Prior to its SF showing, the program was seen in Redwood City, Hayward and San Rafael.

Annual season of the **Southern Ballet** of Atlanta **(Pittman Corry & Karen Conrad,** dirs.) consists of 4 perfs., Jan. 30, 31 & Feb. 1, at the Tower Theatre. Scheduled are 4 new ballets: "Bandit and Ballerina," a comedy of the Romantic Era, is by Mr. Corrry and set to von Suppe music. "Entry for Eight," by Miss Conrad, has a Stravinsky score. "Fantasy of Twilight" is choreographed by **Lottie Hentschel** to original music by Marjorie Riggs. The Jr. Co. will be in Miss Conrad's "Raggedy Ann and Andy" (or "The Camel with the Wrinkled Knees"), to Kabalevsky music. Being revived is Mr. Corry's "Rhapsody in Blue."

The **Amarillo Civic Ballet Co. (Gene Galle,** dir.) appeared in a Christmas TV show, with a cast of 60, on Dec. 22 over KFDA-TV. On Dec. 7 the cultural groups in Amarillo banded together for a production of "L'Enfance du Christ." Participating were the Symphony, the Civic Chorus, the Little Theatre and the Civic Ballet.

NYC JANUARY CALENDAR

Dec. 26-Jan. 8, **Anna Sokolow Dance Co.;** York Playhouse

through Feb. 1, **New York City Ballet;** City Center

Jan. 10, 11, **Jose Greco & Co.;** Brooklyn Acad.; 8:30, 3:00

Jan. 11, **Merry-Go-Rounders** (children's program); 92nd St. Y; 2:30

Jan. 11, **Charles Weidman & His Dance Th. Idea** (with repertory class of New Dance Group); Henry St. Playhouse; 7:30

Jan. 18, **N.Y. Ballet Club** (Lupe Serrano, speaker); Acad. Ballet Perfection; 3:15

Jan. 18, **Choreo Dance Theatre;** Educational Alliance; 8:30

Jan. 18, **Contemporary Dance Productions;** 92nd St. Y; 8:40

Jan. 25, **Midi Garth, Geoffrey Holder & Co., Juilliard Dance Th.;** 92nd St. Y; 2:30

Jan. 25, **Polish Dance Th. of N.Y.:** Hunter College Concert Hall; 2:30

Jan. 30, 31, Feb. 1, **Playhouse Dance Co.;** Henry St. Playhouse; 9:00, 8:40, 8:40

Jan. 31, **Amun Ram & Jatin** (children's program), Henry St. Playhouse; 3:00

Dresstime News

On Dec. 5 members of the **Toledo Ballet (Marie Bollinger Vogt,** dir.) danced with the Toledo Orch. in "Amahl and the Night Visitors." For an audience of 3,600 the co. presented a children's program consisting of "Les Patineurs," the "Don Quixote" pas de deux, and "Old King Cole" . . . **Marina Svetlova** and **Michael Maule** were guest stars Dec. 12 with the **Jacksonville Civic Ballet (Dorothy Hinson Burnson,** artistic dir.) . . . **Leon Fokine,** of the **Civic Ballet Soc. of Washington,** DC, is commentator for a new WGMS program on ballet music.

The **Charleston, W.Va., Ballet** presents the premiere of "Russian Easter," choreographed by artistic dir. **Andre Van Damme,** for the Jan. 27 opening of Charleston's new Civic Center. On Jan. 31 Mr. Van Damme's "The Last Corrida" and "The Royal Farce" will receive their 1st perfs., also at the Civic Center.

The **Ballet Guild of Jacksonville (Betty Ogilvie, dir.)** on Jan. 17 at the Prudential Aud., gives its most ambitious program to date. Bill includes "Scarves," the ballet from "La Perichole" and "Mother Goose Suite," all choreographed by **Wakefield Poole;** "Ritual," by **Thelma Johnston Baggs;** an untitled abstract work by Mrs. Ogilvie; and "Ballet Primitive," jointly choreographed by Mrs. Ogilvie and Mr. Poole. Guest of honor for the perf. will be **Ted Shawn,** adjudicator for this year's SE Regional Ballet Festival.

SCHOOLS AROUND NEW YORK

Anna Sokolow has joined the faculty of the **Herbert Berghof Studio** and will begin an 8-week term of Modern Dance for Actors and Dancers on Jan. 5. Studio is newly located at 120 Bank St. . . . **Jean Cebron** is teaching at the **Old Chelsea School,** 13 W. 17. Classes cover modern dance, "space awareness," and "movement dynamics" . . . **Lucas Hoving** will begin teaching modern classes at Harrison, NY, in a school sponsored by the Harrison Community Workshops, on Jan. 6. **Daniel Nagrin** was the fall term teacher.

The **Town & Village School of the Dance,** directed by **Blanche Felsher,** presented 10 students on the Nov. 30 Wonderama TV show: **Doris Blacker, Linda Collins, Karen Elfman, Beth Goodtree, Margaret Mary McGarry, Mary & Patty O'Connor, Marion Perkins, Lynn Plagoff, Karen Westrich.** School offers pre-ballet and ballet by Miss Felsher, modern dance and body conditioning by **Eve Gentry** and creative rhythms by **Bruce King.**

The **NJ School of Ballet** has formed a new co., the **NJ Ballet Co.** Their 1st perfs. were scheduled Dec. 27 (mat. & eve.) at the Arts HS in Newark. Heading co. are **Mavis Ray, George Tomal, Carolyn Clark, Barbara McCutcheon & Emmaleen Gordon** . . . **Bruce King** gave a "Introduction to Modern Dance" lecture-demonstration at

the Stevens Acad., Hoboken, NJ, Dec. 10... Teacher-choreographer **Charles Rybacki's** students performed in "The Nutcracker" Dec. 17 at the Wisdom Lane School, Levittown, NY.

SCHOOLS AROUND THE COUNTRY

Serge Oukrainsky, former ballet master of the Chicago Opera and of the Pavley-Oukrainsky Ballet, now has a studio at 5537½ Barton Ave. in Hollywood . . . **Lillian Moore** of the **American Ballet Center,** teaching ballet, and **Doris Rudko** of the **Neighborhood Playhouse,** teaching modern dance, will lead a 4-day workshop at the **Wichita, Kans., Dance Assn.** Jan. 22-25 . . . RAD graduate **Peggy Visko** has opened a **Classical Ballet Academy** in W. Palm Beach, Fla. . . **Helene Mladova & Leonard Boucher** are in Ft. Lauderdale, Fla., to lecture, teach and perform . . . **Rex Copper & Albia Kavan** now have a flourishing school in Jackson, Miss., where they teach ballet and modern dance.

The **Royal Dancers,** of the **Royal School of Dance,** Winter Park, Fla., will appear at Rollins College Jan. 24. The group also performed in the Edgewater Choral Society's production of "Song of Norway" in Dec. . . An examiner from the **Imperial Society of Teachers of Dancing** will conduct **Cecchetti Society** examinations at the **Jordan College Music of Butler U.** on March 21. Form applications, which must be filed by Mar. 1, may be obtained from **Margaret Saul,** 1204 Delaware St., Indianapolis . . . The **Cleveland Ballet Center Co.,** directed by **Alex Martin,** appears Jan. 18 on a joint program with the Symphonia String Quartet at Shaker Sr. HS. Ballet no's will be a suite from "Les Sylphides," the "Swan Lake" Act I pas de trois, and "Divertimento."

CHICAGO NEWS

Alicia Alonso and **Igor Youskevitch** are scheduled as guest artists for all perfs. here (except. Jan. 3) of **Ballet Russe de Monte Carlo** engagement Dec. 24-Jan. 4. Reportedly, stars get not only a fabulous salary but extraordinary contract rights, including choice of roles and position of their ballets on the programs. They are scheduled for "Giselle," "Swan Lake," the 2-act "Nutcracker," a new "Romeo and Juliet" pas de deux choreographed by **Albert Alonso,** as well as their usual duos. Though Miss Alonso has often said she would like to do "Coppelia" here, she was gracious enough not to choose the part which is one of permanent ballerina **Nina Novak's** best. **Alan Howard,** recuperated, from long illness, is slated to appear.

On its winter tour, **David Tihmar's Dance Theatre** appeared Nov. 11 in Joliet. Opening no. is in "symphonic ballet" style to Schubert's "The Wanderer." "White Witch of Jamaica," which Tihmar did for "New Faces of 1956," is effective. His own show business career is reflected in a jazzy interlude, "American Heritage." Funniest item in "Cass Carter: Federal Marshal," a spoof on adult westerns. Best work is "II: Samuel," a biblical dance in which **Darrell Notara** was especially good. Dancers are **Shirley Weaver, Sally Seven, Janice Painchaud, Arnott Mader, Jamo Blake** and **Mr. Notara.**

Ruth Ann Koesun led the Nov. Ballet Round Table, a monthly event sponsored by **Edna Lucille Baum** . . . Popular dance teacher-producer **Sammy Dyer,** who suffered a stroke some months ago, was given a marathon testimonial in the Roberts Show Club. With a nurse in attendance, Sammy saw a program of dance and musical no's by pupils and professional acts he had coached. Headliners from all around town came to pay respects and the Pres. of AGVA sent a tribute . . . Spanish dancers **Ronny Lao & Norma** are appearing at the Blue Angel . . . A new Iberian duo, **Isabela & Miguel,** have replaced the Europe-bound **Trini Reyes** with Los Chavalles de Espana now in the Empire Room.

The **Regional Ballet Ensemble of Chicago,** directed by **Robert Lunnon,** danced "Giselle" on Nov. 18. **Doreen Tempest** danced the title role with beautiful display of line and aplomb and a creditable approach to the problems of interpretation. Lunnon was a helpful Albrecht and **Jean Lee Schoch** was an adequate Myrtha. Student corps was very well rehearsed. Curtain raiser was "Les Jumelles," choreographed by Miss Tempest — one of those flirtatious triangles.

Ballet Guild's Young Artists program on Dec. 7 revealed improvement in teacher taste and choreographic talent, but the show was interminable. The town's solo talents showed interesting development. This group included **Jeanne Armin, Jean Beaver, Patrick Cummings, Barbara Coyne, Ellen Gimbel, Kirsten Johnston, Rita Rojas** and **Suzanne Testo.** Teachers represented: **Adele Artinian, Jerre Berrington, Charles Bockman, Eric Braun, Paul Burkholder, Fred Cogswell, Richard Ellis & Christine DuBoulay, Margo Eden, Elizabeth Fisher, Gus Giordano, Berenice Holmes, Evelyn Lare, Jimmy Payne, June Rold, Carmencita Romero, Phyllis Sabold, Bentley Stone, Walter Camryn & Mary Vandas.**

The Guild show had a number of guest artists, including **Joan Eamon,** late of **Ballet Theatre** and **Chicago Opera Ballet** soloists **Kenneth Johnson, Jane Bockman, Etta Buro** and **Orrin Kayan.** *Ann Barzel*

HOLLYWOOD AND LAS VEGAS

Barry Ashton has started rehearsals on the new "Ken Murray Blackouts," which feature **Chiquita & Johnson,** plus Ashton and his partner, **Joan Haig.** Barry is staging 2 production no's as well as Chiquita's solo ballet . . . **Audrey Allen** and **Marion Collier** singing and dancing on a USO tour for GIs in Japan, Korea and Alaska . . . **Edna Ryan, Larri Thomas** and **Barbara Drake** have completed a big dancing "garment" commercial at Metro . . . **Hamid Petroff** has finished MGM's "Beat Generation." He is now conferring with Para-

(Continued on Page 95)

ON TOUR IN JANUARY

Ballet Russe de Monte Carlo: Dec. 24-Jan. 4, Chicago; 6, Rochester, Minn.; 7, Des Moines; 8, Omaha; 9, Wichita; 12, Oklahoma City; 13, Stillwater, Okla; 15, Colorado Springs; 16-17, Denver; 19-20, Salt Lake City; 23, Kennewick, Wash.; 24-25, Seattle; 26-27, Vancouver; 28, Victoria, B.C.; 30-31, Portland.

Chicago Opera Ballet: Jan. 12, Waterloo, Iowa; 13, Columbia, Mo.; 16, Kansas City; 17, Bartlesville, Okla.; 18, Oklahoma City; 19, Tulsa; 20, Great Bend, Ka.; 21, Lawton, Okla.; 22, Big Spring, Tex.; 23, Roswell, N.M.; 24, Las Vegas, N.M.; 26, Albuquerque; 27, El Paso; 28, Tucson; 29, Yuma, Ariz.; 31, Ontario, Cal.

Nat'l Ballet of Canada: Jan. 2, 4, Baltimore; 5, Lynchburg, Va.; 6, Norfolk; 7, Raleigh; 8, Durham, N.C.; 9, Ashville, N.C.; 10, Atlanta; 12, Thomasville, Ga.; 13, Pensacola.

Dance Jubilee Co. (Linn-Alexander): Jan. 4, Southington, Conn.; 5, Hartford; 6, Providence; 7, Patchogue, N.Y.; 8, Mamaroneck, N.Y.; 9, Mineola, N.Y.; 10, Seaford, Del.; 12, Hampton, Del.; 13, Portsmouth, Va.; 15, Charleston, S.C.; 16, Brunswick, Ga.; 18, Statesboro, Ga.; 19, Albany, Ga.; 20, Winter Haven, Fla.; 21, Miami Beach; 22, Ft. Myers, Fla.; 23, Ft. Lauderdale; 24, Tampa; 26, La Grange, Ga.; 27, Milledgeville, Ga.; 28, Charlotte; 29, Wytheville, Va.; 30, Bristol, Tenn.

Beryozka Russian Folk Ballet: Dec. 30-Jan. 4, San Francisco; 7-8, St. Louis; 9-11, Chicago; 13-14, Minneapolis; 15, Milwaukee; 17-18, Cleveland.

Lotte Goslar Pantomime Circus: Jan. 11, Institute, W. Va.; 12, Berea, Ky.; 14, Lebanon, Pa.; 15, Reading, Pa.; 18, Lowell, Mass.; 19, Saranac Lake, N.Y.; 20, Canton, N.Y.; 21, Englewood, N.J.; 25, Lakewood, O.; 27, Millersville, Pa.; 28, Kutztown, Pa.; 29, Lock Haven, Pa.; 31, Madison, Wisc.

Dance Drama Co. (Emily Frankel): Jan. 6, Charlotte; 7, Montevallo, Ala.; 8, Macon; 9, Orangeburg, S.C.; 10, Augusta; 12, Staunton, Va.; 13, Pikeville, Ky.; 15, Pulaski, Tenn.; 17, Tougaloo, Miss.; 18, Jackson, Miss.; 19, Scooba, Miss.; 20, Corinth, Miss.; 22, Ft. Valley, Ga.; 23, Tuscaloosa, Ala.; 24, Tuskegee, Ala.; 26, Geneva, Ala.; 27, New Orleans; 29, Marianna, Fla.; 30, Atlanta.

Jean Leon Destine & Co.: Jan. 4, Stevens Point, Wisc.; 6, Ft. Wayne, Ind.; 10, Ardsley, N.Y.; 12, Delmar, N.Y.; 20, Poultney, Vt.

Lola Montes & Her Spanish Dancers: Jan. 4, San Diego; 6, Glendale, Cal.; 7, Blythe, Cal.; 8, Kingman, Ariz.; 13, Denver; 15, Chadron, Neb.; 16, Casper, Wyo.; 17, Lander, Wyo.; 20, Reno; 21, Susanville, Cal.; 22, Oroville, Cal.; 23, Oakland; 24, San Francisco.

Mata & Hari: Jan. 4, Painesville, O.; 5, Kokomo, Ind.; 6, Vincennes, Ind.; 7, Paris, Ill.; 8, Evanston, Ill.; 9, Hinsdale, Ill.; 11, Downers Grove, Ill.; 12, Ft. Madison, Io.; 13, Fairfield, Io.; 15, Holdredge, Neb.; 16, Alliance, Neb.; 19, Sheridan, Wyo.; 20, Worland, Wyo.; 21, Cody, Wyo.; 22, Bozeman, Mont.; 23, Helena; 24, Havre, Mont.; 25, Shelby-Cut Bank, Mont.; 26-27, Great Falls; 28, Butte; 29, Anaconda, Mont.; 30, Missoula, Mont.

Katherine Litz & Co. (w. Charles Weidman): Jan. 16, Hempstead, L.I., N.Y.

Hayden & Eglevsky: Jan. 3, Buffalo, N.Y.

Gina: Jan. 5, Santa Barbara, Calif.

Anne Wilson: Jan. 8, Terre Haute; 9, Indianapolis

Merry-Go-Rounders: Jan. 24, Hicksville, N.Y.; 31, Syosset, L.I., N.Y.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Pauline Koner, Alicia Markova and Jose Greco, top artists in the fields of modern dance, ballet and Spanish dance, were the magnets for television dance viewing last month. Miss Koner presented *The Shining Dark* on CBS' Look Up and Live on Nov. 9. It was given a dignified and totally respectful presentation. Perhaps there was too much dignity, for it seemed to sag with seriousness.

The Shining Dark, a fine work, had an intelligent introduction. The dance is a choreographic interpretation of Helen Keller's problems, her conflicts, and the spiritual conquest she effected. Miss Koner was introduced to the viewers and asked about the piece. She told her intentions and explained some of the symbols and devices she used to communicate the concept of the speech barrier.

The opening moments, a close-up of two pairs of hands groping, helping, feeling, were an excellent foreword. The cameras took advantage of their technique possibilities. Guided by narrative, the rest was quite explicit.

The theme, Helen Keller's quest for communication, is eminently suitable for dance. And Miss Koner is certainly the dancer to convey the glory of the spirit. But this telecast was strangely flat and prosaic. Perhaps it was the solemn atmosphere of piety that dampened and dulled. Only in the dance of desperation, after the death of Ann Sullivan, did one feel the quickening of emotion that art aims at. It is noteworthy that this was the most interesting passage dancewise, too. Lucy Venable and Diane Quitzow danced the roles of Ann Sullivan and Polly Thomson, Helen Keller's companions.

Jose Greco, the guest on the Nov. 16 Dinah Shore Show, danced dynamically on a table. His is a strong personal projection and a control of the volatile rather than abandon, and he is always pleasant to watch. Spanish dance does not roam over expanses of space, so it is especially adaptable to easy viewing and telecasting.

Michael Davis, an 8-year-old, bold as he is precocious, also appeared on the show. Greco, a father in his own right, socialized affably with the moppet, whose cocky repartee should be blamed on the writers. Greco also took part in the shenanigans which this show works itself into, and displayed the expected poise, even a roguish sense of fun.

On the Victor Borge Show of Nov. 30, Alicia Markova was presented in extra fancy settings that made the demands that television's engineers love to play with. She danced to Beethoven's *Moonlight Sonata* in a moon-drenched garden. The trappings and effects were in the best tradition of romanticism. There was a pool reflecting a still image. The dancer was first viewed through shimmering curtains and later disappeared through them as behind a cloud. There were long shots of a lone dancer in a lonely distance. And there was Miss Markova in gossamer tutu, the epitome of the ethereal. But once all that sank in, you'd had it. Laymen could not be aware that Markova's very stance at the edge of the pool was the utmost refinement of a period. (And who else could merely stand there and be so utterly right?) But the whole thing, in spite of excellent and elaborate production, fell flat because it did not go far enough. Markova does not have to gambol in moonstruck abandon, but she also need not be so niggardly with the lighter-than-mist movement that is her especial forte. It is too bad that one of the few times a great dancer has appeared in a special dance made for the medium, and with such evidence of cooperation, it was too dry for mass taste.

The CBS Kaleidoscope show of Nov. 30 was about the Radio City Music Hall. Happily, a great part of the program featured dance, and it was put on brightly. The intimate, inside doings of dancing always have been fascinating, and, with Charles Van Doren as guide, the inner workings were generously exhibited. The Rockettes were presented with the pomp and statistics of the respected institution they are. It started with an audition bit that should help girls who are aiming at trying for the line. We saw something of the creation of a routine, the rehearsals and the final production on the huge stage. More intriguing was a shot of the ballet group practicing wire-flying for a special number. They even revealed the devices by which the performers are kept afloat, including seesawing stagehands.

The actual stage show included the acrobatic Szonys in their magnificent routine to the *Rose Adagio.* They were cast as Harlequin and Columbine to the Pierrot of Jack Beaber, whose solo ballet feats were impressive. A charming bit was the matter-of-fact way the ballet girls, once their big waltz on pointe was over, fell into unaffected Degas poses as they hurriedly changed to soft slippers for the finale. Glimpses of dance directors Leon Leonidoff, Russell Markert and Margaret Sande—at conferences and backstage, gave the viewer the feeling of really being shown the works.

Television's full-scale productions of musicals have not been rewarding dancewise. Most of the dancing was omitted from *Kiss Me Kate* (NBC, Nov. 20). Especially missed was the "Too Darned Hot" number. Ralph Beaumont's dances for *Wonderful Town,* Nov. 30, on CBS, were too integrated with the show to be interesting as dance. However, Herbert Ross' staging made use of very definite movement style—particularly in the opening Greenwich Village scene.

Peter Gennaro had two very good dances on Hit Parade last month. On Nov. 14, a setting for a rainy day song included dancers with umbrellas. Now you might expect Mr. Gennaro, who has worked with Jerome Robbins, to be influenced by the latter's wonderful use of umbrellas in *The Concert.* But there was not even a suggestion. He had a totally original idea. The umbrellas were used imaginatively as fencing foils, walking sticks, etc.

On Dec. 5, Gennaro demonstrated that he has more than modern jazz in his vocabulary. Perhaps it was a whiff from his ballet days that brought a classically simple dance done by an ensemble of couples. The same show had the dancers in a toy shop being limp rag dolls—only a pert ballerina doll on point.

Ed Sullivan served the nation by introducing the Beryozka Dance Co. on Nov. 23. A less traditional group were the Japanese Kigo dancers, who first tripped through Japanese steps to Western syncopated rhythms, then donned racoon coats over their kimonos and squealed through a clumsy Charleston, Is this a subtle criticism of our cultivated vulgarity?

THE END

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RECORDS FOR DANCE

Performance is the important factor when selecting a disc to be used for dancers. The interpretation of the work should be musically satisfactory for its purpose, and the recorded sound should be of good quality. Whether the music has been reproduced monophonically, stereophonically, on tape or on disc makes little difference. In fact, the added dimension found in a good stereo disc means precious little to the dancer who uses records for teaching or practice. For listening pleasure, however, it is a different story.

This column has just had its first experience with a stereophonic disc devoted to Spanish dance and music. The effect was hair-raising. The definition and separation of the accompaniment, castanets, dancing and voices, are startling. When seated a distance back and in the middle of the two speakers one actually hears the dancer crossing the room from speaker to speaker. The disc is titled *Miguel De Los Reyes Y Su Ballet Gitano*, accompanied by the Orquestal Montilla, conducted by Enrique Estela (Montilla FMS-2015).

The performers all sound youthful and spirited. They make no attempt to "knock 'em dead," but rather there is a relaxed quality and a love for what they are doing that comes through the performances. Except for the first piece, which is Rimsky-Korsakov's *Capriccio Español*, the music sticks close to gypsy songs and dances. This is a pleasant, gay disc. Anyone with good stereo equipment and interested in its potential should rush out and buy it.

Monophonic discs are, of course, far from obsolete, and several devoted to the dance are worthy of attention. There are two records featuring the Oranim Zabar Israeli troupe: *Shalom!* (Elektra 146) and *On The Road to Elath* (Elektra 156). The troupe consists of six versatile young Israeli artists, and they are heard in songs and dances of contemporary Israel. The composers, Dov Seltzer and Amitae Neeman, supply the arrangements and play the accompaniments on the accordion and flute, respectively.

BY ROSALYN KROKOVER

The songs encompass a wide variety of subjects from marching and working songs to lullabies and love songs. But whatever the subject, one is immediately struck by the melodic and rhythmic invention and the variation in the instrumentation. The spirit and drive of the performers is infectious, and it is difficult, at times, to restrain oneself from stomping and clapping right along with the music. A booklet with all of the lyrics in the original and English translation is available for each disc.

The popular and dynamic Haitian dancer Jean Léon Destiné is represented with his ensemble on a disc titled *Festival in Haiti* (Elektra 130). There are eleven numbers in all, drawn from the Destiné repertoire. The drum playing is as facile as you are likely to hear, and the recording in general is first rate.

Rumanian Folk Songs and Dances (Monitor MF 304) is under the artistic direction of V. Dobos. The instrumental ensemble is conducted by N. Predescu. There are fifteen titles on this disc, including Dinicu's *Hora Staccato* for xylophone solo and orchestra. This is the kind of music which Khatchaturian drew heavily upon for his works.

An album of four discs, not exactly in the folk dance realm, but of interest to dancers, might be mentioned. It is *Vienna Dances* (Vanguard VRS 1019/22), subtitled "The Strauss Dynasty." Here are seventeen waltzes and nineteen other pieces, including polkas, marches and galops composed by the famous Strauss family—Johann Sr. and his three sons, Johann Jr., Josef and Eduard.

From this music was culled the scores for *Graduation Ball*, *Le Beau Danube* and countless dance divertissements. The originals are played here by the Vienna State Opera Orchestra under the direction of Anton Paulik. While the tempos are a little slower than those to which we are accustomed, we must assume that they are definitive. For who should know better than the maestro of the Volksoper?

THE END

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AS AMERICAN AS OKLAHOMA:

YVONNE CHOUTEAU GETS SETTLED INTO OKLAHOMA'S HALL OF FAME

BY EUGENE PALATSKY

On November 17 at the state historical society in Oklahoma City there was an official ceremony attended by Governor Raymond Gary. The occasion was the unveiling of a Hall of Fame oil portrait of Yvonne Chouteau, painted by John Shelby Metcalf for the Oklahoma Memorial Association. The busy ballerina had been elected to the Hall of Fame as long ago as 1947, but only recently was she able to find the time to sit for a painting.

As a matter of fact, the guest of honor was able to be present for the occasion only by proxy, in the person of her mother. Yvonne Chouteau and her husband, Miguel Terekhov (both on leave from Ballet Russe de Monte Carlo) and their new daughter, Christina Marie, are spending this season in South America. They are combining a visit with Terekhov's parents in Montevideo with concert and TV appearances in Uruguay and Argentina.

Mr. & Mrs. C. E. Chouteau, parents of Yvonne Chouteau.

Oklahoma, as indicated by this new honor to Miss Chouteau, steadily points with pride to the array of glamorous part-Indian ballerinas the state has supplied to the international dance stage. Last year, in Tulsa, there was a ballet festival in which native daughters Maria Tallchief, Rosella Hightower, Moscelyn Larkin and Miss Chouteau performed.

The fact that Yvonne is part Cherokee and a ballet celebrity is but one facet of her claim to distinction in the eyes of her fellow Oklahomans. The name Chouteau was a household word there long before she joined Ballet Russe in 1943 at the age of fourteen (the youngest of its members). Yvonne is also a member of the state's oldest white family. And a glimpse at her fascinating background is a glimpse at American history. Today there is a Chouteau family association with upwards of 300 members.

Her great-great grandfather was Major Jean Pierre Chouteau, a French trader who founded Oklahoma's first pioneer settlement in 1796. Other Chouteaus settled in Missouri, in Chouteau, Ill., and Chouteau *(sic)*, Mont. Yvonne's parents, Mr. and Mrs. C. E. Chouteau, live in Chouteau, Okla., near the Major Jean Pierre Chouteau Highway. The major's birth date, October 10, is celebrated each year as "Oklahoma Historical Day." As a child, Yvonne danced and led parades annually on this occasion.

She took her first dancing lessons as a two-year-old. At age four she made her debut on American Indian Day at the Century of Progress in Chicago, performing ballet and Indian dances in which she wore a tiny Cherokee war bonnet.

By the time she was six, Yvonne was an honorary major on the governor's staff. She has since been promoted to colonel. Between the ages of ten and twelve she danced at more world fairs and as ballet guest artist with college orchestras throughout the Midwest.

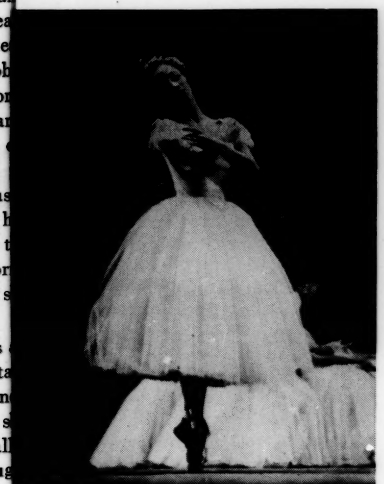
The Metcalf painting of Chouteau.

In 1941, by solemn act of the state legislature, Yvonne, by now a grown-up of twelve, was proclaimed "Daughter of Oklahoma, Good Will Ambassadress to the World at Large." She took her ambassadorial portfolio to New York City, where she won a scholarship at the School of American Ballet. Two years later she was in Ballet Russe, where she quickly won soloist roles, like the Glove Seller in *Gaite Parisienne* and the young girl in *Le Beau Danube*. For fourteen years she toured the length and breadth of the U.S. as a leading member of that company.

In 1957 the Oklahoma state senate designated Miss Chouteau "Miss Oklahoma Semi-Centennial." In that capacity, while on tour with Ballet Russe, she paid official visits to mayors of over 100 cities to invite them to state festivities.

She can't escape her family's name. Before leaving for South America, she and her husband danced last August in *Finian's Rainbow* and *The Nutcracker* at the St. Louis Municipal Opera — on the site of a house built in 1764 by Yvonne's great-great-great uncle, Auguste Chouteau. The railroad station where she arrived in St. Louis is constructed atop Chouteau's Pond. One of the railroads serving the station is the Missouri Pacific, descendant of the Pacific Railway, whose first president was Charles Pierre Chouteau. The route from the station to the Municipal Opera took her through Chouteau Avenue.

No wonder the opera management honored the star by proclaiming one performance, in which she was featured, as "Oklahoma Night." *THE END*



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A few years ago, Guayaquil, Ecuad was the locale of a famous *Giselle* perfor ance, this one by the Nana Gollner-Pa Petroff Ballet Russe. During Act II, wh Miss Gollner was pleading with the Wi for the life of Albrecht, she — and t audience — were startled to see 5-year-o Paul Petroff, Jr., emerge from Gisell tomb in search of his Mommy . . . Once Haiti, during the same scene by the sa company, all the Wilis were thrown in screaming confusion when a great family bats suddenly flew out of the rafters abo the stage.

Back to Guayaquil again. This summ members of the San Francisco Ballet, p forming Balanchine's *Concerto Baroc* there, were nonplussed by persistent lau ter from the audience. Source of amu ment, they learned, was neither the bal nor their dancing, but a bored-looki alley cat wandering up and down along t footlights.

Public education in matters of ballet not as long-standing as we sometimes thi David Libidins, veteran booker of Bal Russe de Monte Carlo, says that as rece ly as ten years ago he got a call at t Murat Theatre in Indianapolis. "Is t where the Ballet Russe is appearing night?" someone asked. Assured that t was indeed the case, the inquirer add "Could you please tell me in what l guage the performance will be given?"

Mrs. Joseph Levine, wife of the form Ballet Theatre conductor, recalls th during an intermission in London, the chestra pianist closed up shop and w home, unaware that he was needed later Jerome Robbins' *Fancy Free*. Mr. Levi noting his absence only after the curt had started to rise, couldn't think of a thing to do but sing out, to the openi notes, "Mary, dear, come down here play the PIANO!" Mrs. L., the compan rehearsal pianist, was luckily in the wi She dashed down to the pit, found it lo ed, dashed upstairs for someone with key, then had to be hoisted up several f because the pit had been raised by a draulic lift. She careened through the chestra to avoid the bowing of the fiddl and made it to the piano. Though the mu was shuffled and there was no piano st she came in on the first cue.

Student days: Now that a few years h passed, we feel bold enough to violate confidence from John Butler that he o had a glamorous student named Gr Garbo . . . Another first lady, Bette Da is an alumna of a Junior League da class taught by Martha Graham.

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AT THE THEATRE:

"LA PLUME DE MA TANTE"

"THE FLOWER DRUM SONG"

BY LEO LERMAN

The revue, we have been told these last seasons, is dead: nobody knows how to do revues anymore, and, moreover, nobody wants to see them. Curious, then, that one of this season's most successful entertainments is a revue.

Press opinion declared it a success: "This is a pantomime nonsense of the first order, bright, beguiling, and downright hilarious" (Walter Kerr, *N.Y. Herald Tribune);* "Never have so few been so funny . . ." (Brooks Atkinson, *N.Y. Times).* Audiences seem to love it.

Specifically it is an intimate revue (meaning that it is enacted by a smallish cast), and it is titled *La Plume de Ma Tante.* It came to us from Paris via London — the result of six revues which have been presented over the past decade by more or less the same troupe of comedians.

What we in New York are lapping up is the cream of those six, as poured by Alec Shanks (he staged this version). But the man most responsible for the pleasure of this company is Robert Dhery, who not only stars in the show, but *compères* it throughout, conceived it, directed it, and wrote it — the words, not the music. Mme Dhery committed the "choreography" under her *nom de guerre,* Colette Brosset: she also appears (as dancer and comedienne) with prodigious frequency throughout the proceedings. And I don't doubt that the cast is made up of other Dhery relatives on both the staff and the distaff sides: the show has that family feeling.

Like all of the material (including the music) which makes up *La Plume,* the dance is not original: it is not even inventive. But that is because Mlle Brosset knows her job. She knows that in order to make dance humor, the dance which is being ribbed must, fundamentally, be recognizable dance forms and patterns. Fantasy, whether comedy or poetry, must first of all be grounded in reality. So when Mlle Brosset spoofs social dance, it is real social dance which she presents, but sieved through her special vaudeville comic sensibility. Her twelve girls do a painstakingly correct Rockette (or Tiller Girls) routine: one of them is persistently and bumptuously out of step. Her entire dancing personnel does a *Ballet Classique* (vaguely *Lac des Cynes),* and Pierre Olaf, as The Prince, pauses a critical moment, undecided as to the propriety of his costume while "ballerinas" cavort. A "temple" ballet is brought into sharp comic focus by a priestess who can not continue the ritualistics without finding her way by flashlight. Mlle Brosset, herself, solos in *Acrobatie,* an old-fashioned acrobatic number, and rigorous, too. The difference is that Mlle Brosset makes comments as she backbends and splits and contorts. The comments are rueful, sometimes funny. So it goes, number after number in which dance, not too well done, is utilized point up the fun of the show. I thought all amazingly old-fashioned and trusting, but done with such good humor and energy that it made for a pleasant evening — somewhat boring, but not tiring.

The Flower Drum Song was not only tiring and boring, but infuriating, because it falls below its promise. Here is a great big Rodgers and Hammerstein musical, staged by Gene Kelly, choreographed by Carol Haney, designed by Oliver Sm and Irene Sharaff, and with every attenti lavished upon it. And what do we get: a old-fashioned musical comedy replete wi

gags, the sort of show which could, give a little here, take a little there, have been presented in the '20s.

To a score which is, at its best, pleasant, Miss Haney has set an expert company of dancers (including Yuriko) gyrating in a series of numbers which sometimes reflect the sort of action which brought Miss Haney herself to soloist fame in *The Pajama Game*. In addition to this flavoring, there is a dollop of Jack Cole in the quasi-Oriental brew, dashes of formal ballet, and a pinch here and there of hoofing, current jazz and social dance. The Cole is predictable, the ballet mystifying. But even more mystifying is the lack of dance originality. True, the dancing has vivacity: it even has stunning moments (male dancers rushing in with an enormous curtain on poles — this separates the sections of a Second Act "dream" ballet). But vivacity and moments, no matter how stunning, are not enough, especially when dancers can, as today's Broadway dancers inevitably can, do anything any choreographer requires.

Oh yes, there is one miracle in the show: Miyoshi Umeki. She moves with a dancer's grace. Her hand and arm movements are fantastically beautiful. Her biographical note, in the program, does not say that she is a trained dancer, but even highly trained dancers do not always move as eloquently as Miyoshi Umeki. But Miss Umeki is not the result of either Carol Haney's or Gene Kelly's tutelage. That result is the all-over staging and choreography of *Flower Drum Song* . . . not really bad, but definitely not really good. Coming up: Onna White's *Whoop Up* and Agnes de Mille's *Juno*. *THE END*

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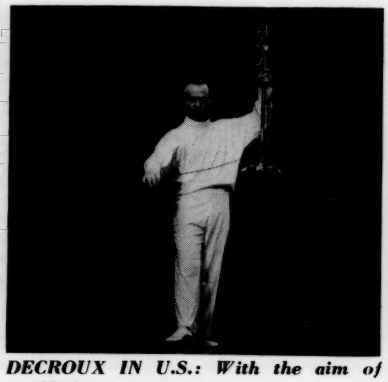

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Marcus Blechman

***DRACULA REVIVED:** Charles Weidman, as guest artist, will appear with Katherine Litz & Co., Feb. 1 at Hunter College Playhouse. Above, with Miss Litz, in "Dracula," to be premiered.*

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BOOK REVIEW

And Promenade Home
by Agnes de Mille
An Atlantic Monthly Press Book,
Little, Brown & Co., Boston
301 pp. $5.00
Reviewed by Leo Lerman

It was Carl Van Vechten, doyen of contemporary dance and music critics, who noted that "*And Promenade Home* might have been a novel . . ." And that it might most certainly have been, for Miss de Mille's second volume of memoirs and opinions is replete with an attractive heroine (the choreographer herself) in hot pursuit of a self-expressive career whilst desperately in love with a most engaging young man (Mr. Walter Prude). The career flourishes (the action of the book transpires during the starlight years of *Oklahoma!, One Touch of Venus, Carousel, Bloomer Girl),* but the path of true love is even rougher than in most true fictions or make-believe lives, for Hitler's war parts our loving couple. There is, as there must inevitably be in the best romantic novels, a very happy ending: wedding bells, a baby on the way, and even new choreographic worlds to explore and conquer. These are, save for the career aspect, the tried and true ingredients of traditional sentimental fiction. But *And Promenade Home* is not a novel: it merely reads like one, a wonderfully rich one.

Here then, in the sequel to her most successful *Dance to the Piper,* is a book which must make every dancer, every person with a passion for the theatre, or with a fondness for a good story, very happy, indeed. Agnes de Mille has, upon occasion, choreographed brilliantly, but as a writer she is first rate at all times, even when one does not agree with what she is telling her readers. She has the gift of making real—making real her love for Walter Prude, her choreographing big Broadway musicals and Ballet Theatre ballets, and the day-by-day rigorous life of being a dancer or a choreographer. She makes people real, those who pass by in the

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BOOK REVIEW *(Continued from Page*

streets and those who glitter upon stages of the world. ("Diana Adams, ginia Bosler, Nelle Fisher, Lidija Fr lin, Pearl Lang, Gemze de Lappe, Ba Linn, Betty Low, Annabelle Lyon, J McCracken, Allyn McLerie, Raimo Orselli, Sono Osato, Katharine Seg Emy St. Just, Evelyn Taylor, Jenny W man, all entered the Broadway theatr my shows. Also, Peter Birch, John Bu Ray Harrison, James Jamieson, Kas Kokic, Scott Merrill, James Mitc Marc Platt.")

This is how she writes about a dan "She was slim as a houri, and lik houri she danced, although her strong ews had been trained by Russian ba masters. Blessed with the figure of a P calendar and the manner of a minor d she danced secretly with no apparent fort, ivory bones and sleek flesh funct ing smooth as an animal's. Her spell in her delicate but proud posture, in sense of antique refinement and the cretion of mouth, in the ceremony of h and wrist, in the display of torso wh seemed to be — how shall I say? — re It lay also in the black lightning of chief and perception that escaped f time to time from her opaque pupils." dancer is Sono Osato, the descriptio a very great piece of dance and chara writing. *And Promenade Home* abou in such pieces.

It is also about the most commonsens book I have read in years when its aut talks about the costs of being a chor rapher, both financially and emotionall wish that space permitted quoting, in f Miss de Mille's paragraphs on the rewa of choreographing *Oklahoma!* This ge inely depressing section begins: "Whe signed my contract for *Oklahoma!* I unknown on Broadway. I had neit union nor precedent to help me. I m what terms I could. They were not go I cite them because they represent common lot of beginners in this busin then and now. I signed for $1500 cash no royalties. I was to get an extra $ when costs were paid off. My contract s ulated no royalties at all, but after out-of-town triumph, the Guild granted $50 a week. I went to Lawrence Lang later about the matter. If he could mak $75, I explained, I could start paying debts. But he was concerned with responsibility to backers and could see any way clear to raising my share $75 a week. Langner's concern for backers bore fruit. By April 1953 each vestor with a $1500 one-per-cent share h

already earned a profit of $50,000. One shareholder on whom a $5000 investment had been all but forced by the Guild Board realized a million and a half." The moral: better to have been an *Oklahoma!* shareholder than the *Oklahoma!* choreographer who merely evolutionized world theatre dance. But the sad story is even more bitter than I have here indicated. For details, all carefully articulated and documented, you will have to read Chapter XV, "The Cost," in *And Promenade Home.*

I am loathe to criticize anything in this splendid book, but I do find Miss de Mille's Feminism somewhat over-rampant in the chapter titled "The Milk of Paradise." True, that for centuries man, abetted by woman, had kept woman in the home. But surely, when Miss de Mille was making her way to the choreographic top, in the early '30s, woman had been out of the kitchen and the nursery (that is, when she wanted to) and up and away into the arts and sciences for years. I also find myself doubting Miss de Mille when she passionately cries out, "The experience of rearing up families, which was the universal lot of all lay women, did not find in seventeen centuries a single authentic female statement. Nor did any of the men speak up. Men have sung about acres of pearly breasts, snowy throats and bee-bruised lips, but about the service, companionship and character of his helpmeet, not one word. Until the Victorian era the sharer of bed and bosom remained "my wife, poor wretch!" There were after all, the Paston ladies and, some centuries later, in America, the Adams women — and their men and all the thousands of letters which passed between them. Now, I do realize that these were private letters, but then again, so was Pepys' diary very private, even the allusions to his "wife, poor wretch!"

Basically Miss de Mille has a fruitful overall point in this chapter: women had a rugged time for centuries when they tried to express themselves on the stage, on the page. But Miss de Mille, a model of precise thinking and prose writing in all other sections of *And Promenade Home,* becomes overwrought when she gets onto the dreadful plight of being a woman, or to be precise, of having been a woman just yesterday. This being no place for a detailed sociological discussion of Miss de Mille's Chapter XIII, I return to her own final words, "Mon . . . don't be aburrrd!" and reiterate that, nevertheless, *And Promenade Home* is the best book on dance in theatre since Agnes de Mille's *Dance to the Piper.* *THE END*

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REVIEWS

BY DORIS HERING

New York City Ballet; Jean Cebron; Ballet Espanol Ximenez-Vargas; Ballet Attiqu Dances by 3; "Here and Now with Watch ers"; Mary Anthony & Co., Jean Cebron Murray Louis & Co.; Mary Anthony & Co (Theatre de Lys).

New York City Ballet
New York City Center
First 3 weeks of 10 week season
beginning November 25, 1958

We offer our most respectful New Year's greetings to George Balanchine Carl Leabo, and Janet Reed . . . to Mr Balanchine for restaging *The Seven Deadl Sins* . . . to Mr. Leabo for designing souvenir program that imaginatively reflects the company's identity . . . to ballet mistress Reed for helping her dancers appear secure and spontaneous in all manner of newly assigned roles. The New York City Ballet season has thus far been happy one.

At the outset, four premieres were announced for the brief period. One was eventually cancelled, and this proved to be a blessing in disguise. For it meant added opportunity to see *The Seven Deadly Sins*

One often hears about lyric theatre – about the perfect blending of gesture speech, song, and dance. But it is usuall

IN THE NEWS

Kad Bascome

HUROK PRESENTS: At the Dec. 1 Capezio Award luncheon at the St. Reg Hotel, Marian Anderson presented win ner Sol Hurok with many laudator words and the Award check for $1,000 Mr. Hurok turned the latter over to th School of Performing Arts, which has an nounced it will use the money for gue fellowships. L. to r.: Mr. Hurok; D Rachel Yocom, head of the Performin Arts' Dance Dept.; Miss Anderson an Ben Sommers, president of Capezio.

mentioned as a sort of goal-for-the-future — something for theatre craftsmen to aspire to.

Yet here, in a work restaged after a twenty-five year hiatus, was a fresh and powerful example of lyric theatre. It was almost mystifying the way each medium rose to the surface, ready to take over at precisely the moment when it was needed. One felt that the over-all rhythm of the work had somehow existed before a single word or gesture or stage effect had been actually devised.

At first, *The Seven Deadly Sins* seemed like a clever period piece with all the jazz-bite of the pre-Hitler world of composer Kurt Weill and librettist Berthold Brecht. But further visits revealed a stubborn vein of poetry, and it was this element that George Balanchine captured in his inspired staging.

The opening image had the haunting symbolism of a Kokoschka painting. To the sound of a sad banjo, the curtains parted on a black stage. It was the impenetrable black that is never possible in rooms, only on a stage. Three elements glowed.

The first was a family — father, mother, and two sons — arranged on a platform as though posing for a tintype. A humorously apt fringed lampshade hung above them. On the opposite side of the stage a street lamp glowed wanly as in the early dawn. And slowly, from deep within the blackness, pale faces emerged side by side. They belonged to diseuse Lotte Lenya and dancer Allegra Kent, who represented the two aspects of a prostitute named Annie.

In her tantalizing voice (that always reminds us of the slightly mournful off-keyness of a phonograph beginning to run down), Miss Lenya outlined their quest — a seven-year journey through seven American cities to earn enough to build a home for the family in Louisiana. At the end of each tawdry episode, the family (hilariously, the mother turned out to have a bass voice) uttered words of pious cant. And, one by one, the sections of a house were notched in place before their platform so that they eventually sat staring over the completed roof.

In a sense, the cynical Annie (Miss Lenya) and the sentimental Annie (Miss Kent) reminded one of Brecht and Weill, who wrote their strange fantasy-journey through America before they had ever set foot in the country. Their images of the seamy side of the various cities were uncannily real.

As Miss Lenya roved the stage with casual command and commented upon

(Continued on Page 25)

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REVIEWS *(Continued from Page 23)*

each scene, Miss Kent, resembling a sad child, accosted "prospects" in a park — rode a valentine-lace horse in Hollywood — snuggled on the lap of a "benefactor" in a Boston bedroom. And in one quietly witty scene, she curved her body in a series of exquisite acrobatics on a mat, while her alter ego kept watch over her with a gun and allowed her occasional licks on a coveted ice cream cone. Throughout, Miss Kent made the image of the innocent bad girl seem credible and deeply touching. And whether from Balanchine's staging or from their own sure theatre instincts, the two women shared a rare harmony of performance.

Designer Rouben Ter-Arutunian did not merely decorate the stage and dress the performers. He expressed deep feeling about the theme. Sometimes his palette was an angry one, as in the costume for Miss Lenya — an electric blue satin skirt, a brown and orange overblouse, and ridiculous white pumps. Sometimes he launched into the chrome and peroxide atmosphere of the period — as in the final scene with its tin foil backdrop and rows of pink-fringed, black-booted women. And throughout, there was an air of melancholy isolation, for all the figures (other than Annie) were anonymous behind masks.

W.H. Auden and Chester Kallman translated the text with flavor, and Miss Lenya further moulded it with her trace-of-German accent.

The New York City Ballet invited Swedish choreographer Birgit Cullberg to stage her *Medea* for them. Originally done in 1954 for the Royal Swedish Ballet, the work was strangely deceptive.

On the surface it seemed daring in its exploration of the balletic vocabulary. There were phrases of thrust and invention. But in its underlying structure the work was quite conventional. Miss Cullberg conceived it as a series of what might be called "animated tableaux," with the dancers coming alive to act out their parts and then disappearing or falling into quiescence while others took over. In other words, the ballet lacked an inner energy and the flavor of personal commentary.

But despite this, there were effective moments. The opening image was especially lovely, with Jason and Medea lying on the ground, arms and legs extended and curved about the bodies of their sleeping children. Also effective were the first entrance of the chorus, boldly striding upstage, and Medea's solo-of-fury, with its fiery extensions.

Often, however, one felt that the performers had more stature than their roles. As Medea, Melissa Hayden displayed a true instinct for the weight of tragic gesture. And because her costume was short, revealing the line of her articulate hips and thighs, the legs were brought into play with the same force as the upper body and head — making one realize the special expressiveness of a dancer as opposed to that of an actress.

As Creusa, Violette Verdy (phenomenal new member of the company — and of whom more at a later date) fused the passivity of a young girl and the authority of a princess. As Jason, Jacques d'Amboise indicated a keen sense of character development as he grew from the rebellious boy-man of the beginning to the bereft father kneeling alone at the end.

The ballet was costumed with richness of color and spareness of line by Lewis Brown. In its three-dimensional quality, the lighting of David Hays compensated amply for the lack of stage set. But we found Herbert Sandberg's orchestration of Bartok piano pieces a bit plushy.

For us, the most rewarding aspect of Willam Christensen's new ballet, *Octet*, was its agreeable and unpretentious exposition of the talents of some of the younger members of the company. Barbara Walczak and Edward Villella; Dido Sayers and William Weslow; Roberta Lubell and Robert Lindgren; Judith Green and Richard Rapp — all promenaded on stage in a brisk diagonal, with the Stravinsky

(Continued on Page 77)

IN THE NEWS

***RUTH ST. DENIS HONORED:** While the City of Los Angeles officially commended Ruth St. Denis for her great and continued contribution to dance, the audience at the Nov. 15 "Dances of Faith" program gave her a standing ovation (See So. Calif. News for details). Miss Ruth is seen above in the headdress for her role as Queen of Heaven, in which she climaxed the program.*

Rudolf Orthwine

A Message for the New Year

"Peace and friendship," said Helen Tamiris, as she extended her hand, palm upward, to Nadezhda Nadezhdina, director of the Beryozka Russian Dance Company. It was part of the program at a recent luncheon. But more than that, it was a gesture of kinship from an American choreographer to a Russian choreographer — an expression of mutual respect between two artists . . . artists who could not even speak the same verbal language, but to whom an outstretched palm was deeply meaningful.

And perhaps in that simple gesture lies the symbol of something that has been happening all year on both sides of the sea. Back and forth dancers and dance companies have been voyaging, bearing messages of understanding and sharing that transcend the limitations of spoken language.

The first such sharing happened last January when Inbal arrived from Israel. Surely only a handful of the people who attended their performances could speak Hebrew. But that did not matter. For through the language of dance, these handsome bearded men and raven-haired women told the age-old stories of the Bible. And they reached the heart of every American who was privileged to see them. (Interestingly, two American choreographers, Jerome Robbins and Anna Sokolow, had acted as artistic advisors to the company director, Sara Levi-Tanai).

January also brought Marcel Marceau in a return visit from France. And his language was not French, but the universal one of mime.

It is safe to say that no foreign importation achieved the popular response and artistic acceptance accorded Russia's Moiseyev Dance Company. When the group opened in April at the Metropolitan Opera House, the theatre thundered with bravos. And more than one person could be heard wistfully commenting: "If only international relations could be left to dancers, instead of to diplomats. How much more secure the peace would be."

So beloved was the Moiseyev Company that Ed Sullivan, canny reflector of mass interest, devoted an entire show to the Moiseyev repertoire.

In the spring, Spain sent the Ximenez-Vargas Spanish Ballet and the Ballet Espanol Roberto Iglesias. Later the National Dancers came from Ceylon, and from Sweden came choreographer Birgit Cullberg to stage her *Miss Julie* for the American Ballet Theatre and her *Medea* for the New York City Ballet.

The sharing was also happening in reverse. America sent many companies and performers overseas. Alicia Alonso made triumphal appearances in the Soviet Union. Martha Graham and her company took their *Clytemnestra* to Israel. The American Ballet Theatre made an extensive tour of Europe. The New York City Ballet reached new friends in Japan and Australia. The San Francisco Ballet journeyed through South America. The young Washington Ballet visited Guatemala. And in Spoleto, Italy, a group of American artists, among them choreographers Jerome Robbins and John Butler, conducted a stimulating Festival of Two Worlds.

But the dance is not merely a language between peoples. As Lucian said, "The flame of the spirit soars in the dance." And when José Limón had toured Europe during the autumn of 1957, he had been deeply affected by the remains of bombed-out cathedrals. As it so often happens in the life of an artist, one image led to another. Mr. Limón heard the Zoltan Kodaly "Missa Brevis in Tempore Belli," a magnificent score for chorus and organ whose first performance had taken place right after the war in just such a bombed-out cathedral.

The double-image haunted Mr. Limón. And last spring, he spoke from his heart in the *Missa Brevis*, premiered at the Juilliard Dance Theatre. It was not a dance about people worshipping. It was not a moral lesson. It was not a religious ritual. In a sense, it was all of these, and it reaffirmed the essential divinity of mankind.

Once again, in these many exchanges, we find dance the universal language of respect, love and brotherhood — a language common to all peoples.

DANCE Magazine is proud to share in that language — and to reflect its growth, month after month, for all segments of our human family. We shall endeavor to continue doing so during the year to come.

All good wishes for the New Year.

Sincerely,

Publisher

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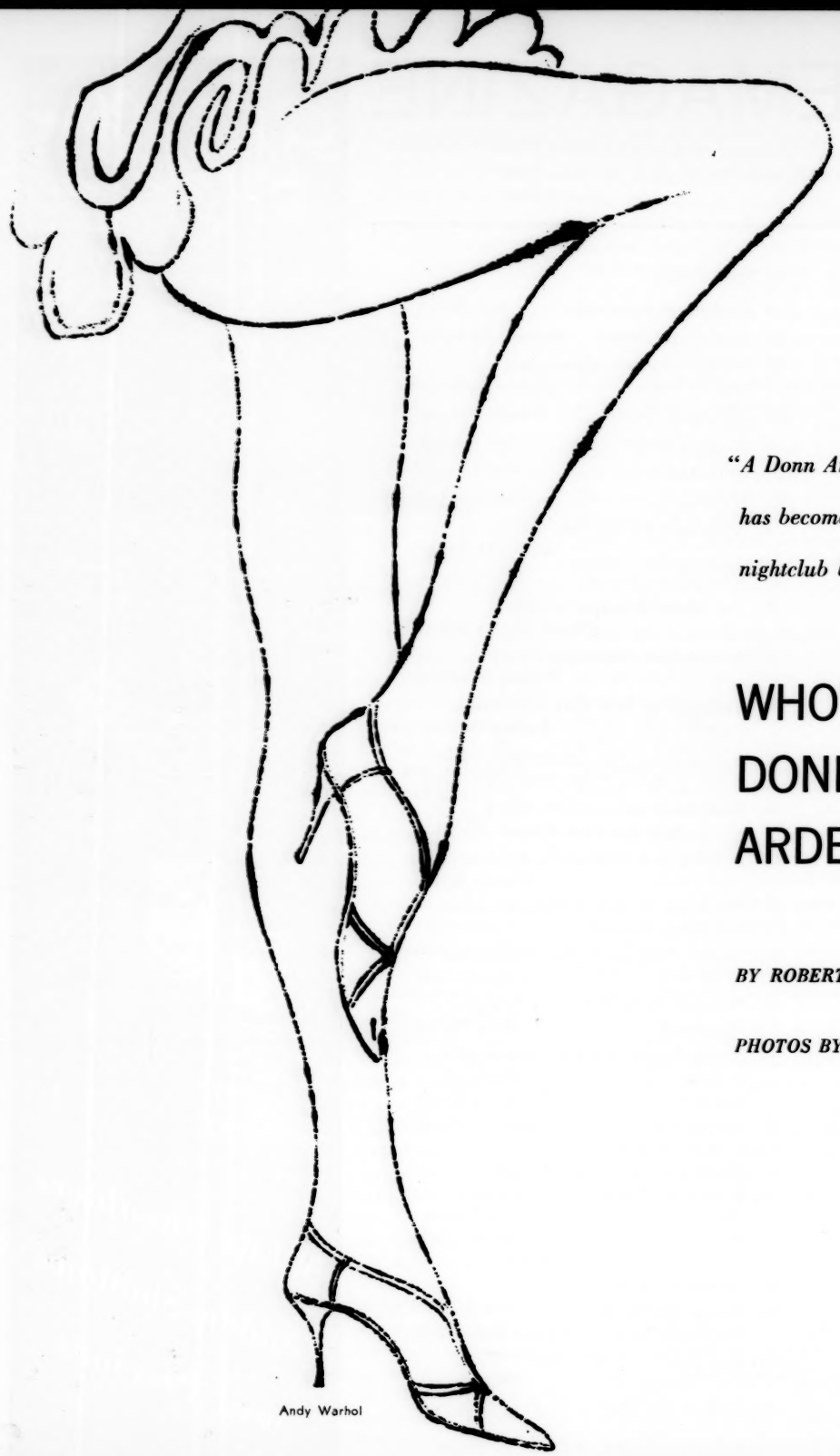


Andy Warhol

"A Donn Arden Production" has become an international nightclub by-line:

WHO'S DONN ARDEN?

BY ROBERT SABIN

PHOTOS BY HERB FLATOW

Pigeons trimmed in pink, French poodles dyed in pastel colors, elephants, white horses, landscapes with rhinestone sagebrush, living curtains carrying forty girls—you never know what Donn Arden is going to dream up next. But the lavish use of spectacle is not the principal reason why he has become so successful in the field of cabaret theatre. By using handsome and really talented young dancers and singers, by coordinating every element in his shows, and by displaying a good taste that is rare in this field in the use of costumes, decor, and other elements in his productions, Arden has won his way to the top.

At the moment he has shows running at the Lido in Paris, at the Latin Quarter in New York, at the Stardust Hotel and at the Desert Inn Hotel in Las Vegas, and at the Moulin Rouge in Hollywood, to mention only a few of the clubs where Arden productions are to be seen. The actual formula of the productions is generally familiar, but in the use of it—the fast pace, the expert dancers, the accent on youth and variety in both performers and script—there is the Arden touch.

To mention only one example of Arden's awareness of quality in dancers, he told an artist from Martha Graham's company, when he hired him for the Latin Quarter, that he knew of his work with Graham and was interested in him for that reason. One of the girls in the show goes religiously to ballet class every day, despite the two-a-night show schedule, with three on Saturdays; and almost all of the dancers have serious ambitions. Not only artistic but personal standards are high. According to reliable sources, some luscious beauties in the more naked numbers are both morally pure and intellectually alert.

The pattern of the most recent Latin Quarter show harks back to Arden's own long experience in the entertainment world. The center of the production is a star, who is used both for straight solos and in production numbers. A magician and a comedian also have solo acts, and these are flanked by production numbers. In a recent production viewed, these were tried-and-true but executed with a snap that was refreshing. There were an Americana number (a sort of capsule *Oklahoma!*) a lively jazz number, an oriental fantasy that took one back to the Ziegfeld Follies, a Sadie Thomson number (a sort of capsule *Rain)* that included an extremely sexy tableau with a young soldier in Sadie's bedroom as well as real rain, and other numbers—each smartly turned out and performed with a zip that kept the customers' attention glued to the stage.

When he has elaborate equipment at his disposal, Arden uses it to the full. At the Stardust Hotel in Las Vegas, for example, there are six hydraulic elevators. A pool and an ice tank can be raised from the basement. And there are six sections of the ceiling that can be used to transport girls—they are nicknamed "flying saucers." But the main emphasis is upon the stage, for Arden prides himself on the fact that he has "forced cabaret to go theatre."

Among his choreographic assistants are Bonnie Hunt, Joe Milan, and Ron Lewis. When Arden is shaping a show, he plans it as a whole, even at the auditions. He is always on the alert for some special quality or ability in a dancer or singer and he is delighted to use new ideas or styles, if they fit into his general plan. Performers are encouraged to use their creative talents. For example, one of the leading singers in the Latin Quarter show, Pony Sherrell, also wrote the script. But Arden is always there, to make sure that each element in the show harmonizes with the

Donn Arden

(Over)

Top: Rehearsal at the Latin Quarter. Below: Lorenzo Maldonado, a Donn Arden assistant, leads the dancers.

others. And on occasion he can jump i and knock some step or effect into shap with lightning speed—for he has a lon experience as performer and choreogra pher as well as producer.

As a boy he studied at the dancin school of Robert Alton in St. Louis, an Alton has remained one of his show busi ness idols. Although he had always wante to dance, it was the advent of the de pression and the need to earn a living i the most accessible field that turned Don Arden definitely to a dancing career. H studied everything—ballet, modern dance acrobatic, jazz—a breadth of trainin more unusual then than it would be now

Arden toured in vaudeville, appearing i the presentation houses on various circuit as well as dancing in the Todd World' Fair Units and other troupes. But as tim went on, he found himself growing mor and more dissatisfied with the type o dancing he was doing. He hated the re striction of routines and he discovere that he was more interested in the crea tion and direction of shows than in per forming. He worked for Texas Guinan and he remembers that she used to ask him to "show the girls part of his routine." He used to work out symmetrics in the manner of Busby Berkeley and other cur rent "gimmicks" of show business.

Arden made his name in New York with the ice shows that he produced for ten years at the Hotel New Yorker. He had been working at the Lookout Club in Cin cinnati, when he received a telephone call one day inviting him to this new position. He promptly accepted, despite the fact that he did not know the specialized vo cabulary of ice skating at the time and had to acquire his expert knowledge in this field on the job. He was soon able to work

Top: Shimmering sparkle for the dinner audience at the Latin Quarter.
Below: Behind the scenes, in the rehearsal studio, Donn Arden arranges a specialty number. The dancer at right is Stuart Hodes, formerly a leading member of the Martha Graham Co.

with big name bands, top performers, and skilled costume and scenic designers.

Before long he was producing shows for many other hotels and clubs, among them the Martinique, the Embassy Club, and the Glass Hat. This experience in turn led to his engagement at the Riviera, where he had thirty girls to work with in a first-class show. The girls he presented looked as if they had stepped from the pages of *Harper's Bazaar*, and the emphasis in the entire show was upon taste as well as display. Arden's motto was and is: "How can I make a pretty girl look better?"

An all-important step in his career came after World War II, when he was invited to Paris to produce shows at the Lido in 1947. Arden liked the stunning French costumes and way of doing things, and the French liked the American tempo and spirit and the new idioms that he brought with him. To an American producer, Paris was a dream world in some respects. There were no union problems, for one thing. If Arden needed thirty machinists to bring off an effect, they were available at no great expense or trouble. Spectacular effects such as flying trapezes and waterfalls were part of the stock-in-trade.

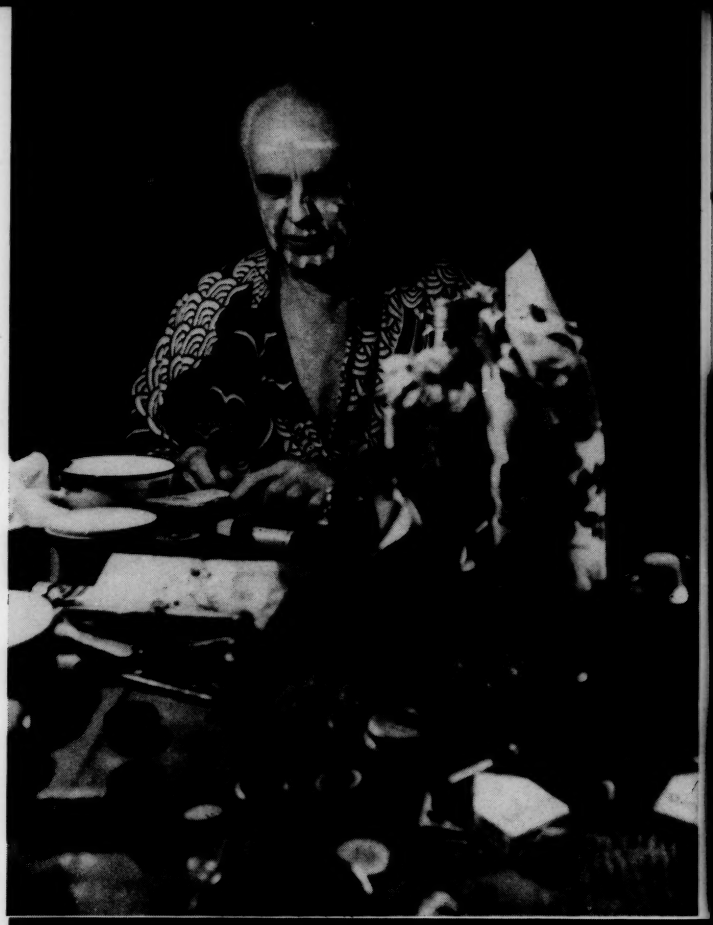
Realizing that cabaret has to compete with television, cinerama and other new media with all sorts of spectacular possibilities, Arden used his Paris opportunity to enlarge the scope of his productions. At the same time he raised the standards of performance, insisting on spirited and skillful dancing and singing by artists with individual personalities. The result has been that many talented young artists who would have turned up their noses at cabaret work a few years ago are willing to work for him. As he puts it, "quality pays in show business." *THE END*

TED SHAWN PREPARES TO APPEAR

PHOTOS BY GUS MANOS

As indefatigable at 67 as he was twenty-five years ago when he was trouping with his all-male dance company, Ted Shawn now spends most of his time as impresario-director of Jacob's Pillow. In recent years he has offered many premieres at the Lee, Mass., summer school and festival, including overseas attractions. This year he will be bringing England's Ballet Rambert over to this country for the first time.

But his days as a performer are not forgotten, and at least once during each festival season Shawn dons grease paint. Last summer it was for Myra Kinch's new work *The Sound of Darkness,* in which he danced the role of a blind king who suspects his daughter-in-law of infidelity. He is seen on these pages as he prepared to make his appearance on stage.

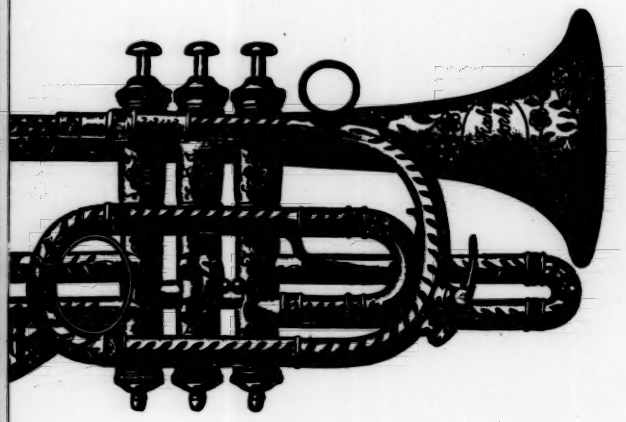


***Opposite page:** Backstage in his dressing room at Jacob's Pillow, Ted Shawn prepares an expert make-up for his role as a blind and aged king in Myra Kinch's "The Sound of Darkness."*

***On this page:** Shawn wears cellophane over his make-up while he puts on the heavy robe of his costumes; he begins to get into character; and, at right, during appearance on stage with the choreographer, who danced the role of his unfaithful daughter-in-law. Also appearing in "The Sound of Darkness" were Herbert Kummel, the son; Gunnar Spencer, the lover; Jeanne Parson, Shirley Jensen and Sally Holroyd as the Eyes of Darkness.*

NEW ORLEANS' MARCHING BANDS:

CHOREOGRAPHER'S DELIGHT



BY ROLAND WINGFIELD

The author, a young dancer-choreographer, was associated with Katherine Dunham and her school for several years, and headed his own dance company in New York City, specializing in Afro-American themes. He is now completing his degree in sociology at Louisiana State University. Ed.

I was driving towards back o' town in the section of New Orleans which was once notorious Storyville, when I unexpectedly saw a marching band. This was last Labor Day weekend.

Parades of this kind are very rare today. Contemporary historians claim that out of these parades, which were almost daily occurrences at the turn of the century, came the birth of jazz. And here it was — something I had dreamed about seeing. I had read about it, heard about it, and seen reconstructions in movies. Strangely enough, the reality lived up to expectations.

The parade was spontaneous, colorful, incredible, exciting. Even more so because this was 1958, U.S.A., and it was less expected here than it might be in Haiti or Brazil, for instance.

I quickly parked my car and doubletimed back to the scene. I was not the only one. As the originally small parade of musicians progressed down North Clairborne Avenue, children and adults alike rushed from side streets like tributary streams merging into a river. The rhythmic call of a marching Dixieland band is irresistible. I, too, found myself in the rapidly growing ranks of the parade, no longer walking, but strutting and suddenly dancing. All around was a sea of legs, arms and heads tossing furiously in a myriad of individual dance variations, yet all governed by the beat of the marching band. It is hard to describe the sensation it gave me. This was the real thing, I kept saying to myself, the real thing.

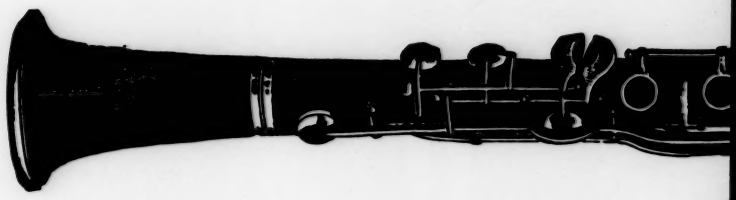
It was a field day for anyone interested in dance folklore or in ideas for theatrical staging and choreography. Wherever the eye roved, there were gems of movement characterization.

It was a very hot day with a cloudless azure sky and the sun beating relentlessly at an even 93 degrees, humidity to match. The marchers shielded themselves with umbrellas of all descriptions. Standard black ones, faded ones, some torn to shreds, some colorful and some highly decorated. The majority, and best, of the dancers were men. They were dressed in ordinary khaki or black chino pants, with colorful summer shirts unbuttoned and flying to the wind. Many carried fans, and both umbrellas and fans became effective theatrical props for improvisations. Others carried colorful handkerchiefs in their free hands, in a delicate yet masculine way.

The dancing was pure natural movement completely untrained and unconscious, but with unmistakable origin in the distant shores of Africa. Torn from its roots centuries ago, it had been rapidly replanted and had blossomed freely in the New World. The dancers moved with pelvis thrown forward, the upper body slightly tilted back, loose and responding freely to the rhythm, legs slightly apart and propelling a shuffling step with a subtle bounce — a step characteristic of Africa and found often in Brazil and the West Indies — one seen frequently, in modified form, in today's modern jazz style.

The atmosphere was enhanced by the hilarious high spirits of the participants. The overwhelming feeling of happiness and pleasure reflected in radiant faces was altogether contagious. "Jelly Roll" Morton once said: "That particular type of fun cannot be found any place on the face of this globe than in New Orleans." And he was right.

The parade passed nearby Beauregard Square, the former Congo Plains of the nineteenth century where slaves used to



gather and dance Sunday afternoons. Suddenly it was easy to imagine the picturesque scene. The music and attire, of course, must have been different. Gone now are the tignons and full cotton skirts, and the Creole songs and patois. However, the dominant rhythm and dance movements probably were quite similar, possibly more complex then.

The people bobbing all about ranged enormously in type and color. There were the ebony-skinned African types with magnetic eyes; Creoles with Gallic features, ivory skin, languorous eyes, perhaps descendants of the famous quadroons; brown-skinned girls with blue eyes; and some with white skins and Negroid features. These contrasts and variations are everyplace in New Orleans, but nobody stops to think about it, scarcely nctices it. Here, now, expressing themselves so powerfully, the differences and sameness were accentuated.

I later learned that parades like this one are now given every year by a social organization called the Jolly Fellows. This is the 1958 version of the days when Negro organizations hired marching bands for picnics, dances and funerals. New Orleans, which still loves its Mardi Gras, has always been known as a city of parades. In the nineteenth century, its French brass bands were famous, and the Negro population especially enjoyed watching them. Soon after the Emancipation Proclamation they had the opportunity to start their own bands. They picked up abandoned brass instruments discarded by the Union troops, and, although without formal musical training, imitated the white bands as well as they could. Their attempt was to copy them, but in the process something happened. The clipped strains of European marching music were gradually given an infectious beat, and the improvisations led to rhythms and intonations somewhat similar to what we now call jazz.

I left the parade, reluctantly, during a brief breathing spell. From a distance I heard it start again. The first bars of "High Society" were being greeted by a thousand cheers. Turning, I saw hundreds of arms and umbrellas waving in mad gyrations as the marchers resumed their unrehearsed *bal negre.* Still under a sort of magic spell, I went back to my residence in the French Quarter. The streets were quiet and deserted, as on any holiday afternoon. Tourists were walking around looking at the closed shops and peering through the gates of patios, wondering, I suppose, what the true New Orleans is like, and unfortunately missing the opportunity to get a glimpse of one of its most endearing customs. ***THE END***

BACKSTAGE AT NEW YORK CITY BALLET, PART II

On its tenth anniversary — questions asked and answered

BY EUGENE PALATSKY

PHOTOS BY MARTHA SWOPE

Melissa Hayden and Nicholas Magallanes in the Balanchine-Stravinsky "Orpheus."

Melissa Hayden makes herself very clear: "I have no right to express my personality to the audience. I'm conscious only of what the choreographer is saying. I am completely his instrument."

Thus disposing of a familiar issue — the function of the interpretive artist — the ballerina then proclaimed her satisfaction with the company's repertoire and its artistic direction.

Several members of the New York City Ballet were invited during their recent New York season to consider this and related questions. As the company celebrates its tenth birthday, it seems appropriate that the dancers, at last, should comment publicly on topics so often discussed by critics, choreographers, teachers and other non-performers.

They explained their rewards and difficulties as dancers in a company which uniquely ignores the classics, devotes itself principally to one choreographer and emphasizes pure dance rather than drama.

DANCE Magazine last month presented the views of Sonja Tyven, Dido Sayers, Edward Villella, Francia Russell and others who are just rising from the corps de ballet to solo roles, and whose attitudes may change as they rise. But yet another member of the corps de ballet said:

"George Balanchine is a great artist — way ahead of his time. But he demands, more and more, that the dancers just perform steps, completely submerging their personality and individuality. We call *Agon* 'the IBM ballet.'"

"In certain ballets he asks for more than just technique," she continues. "He wants contour, meaning — but his, not ours. We're not allowed to use our imaginations. We're becoming mechanical — just robots. Young dancers in this company are developing strong techniques, but no artistry."

Melissa Hayden, Francisco Moncion, Jacques d'Amboise, Una Kai and Ruth Sobotka are among those who view these charges with the advantage of experience, and they disagree. Their respective careers span the company's first decade.

Slender Miss Hayden, as dynamic while sitting at a luncheonette counter as she is on stage, heatedly rejected all criticism. "I dance to express the soul of the ballet, not my soul," she said.

Over her pre-performance dinner (cookies, cake and two cups of coffee), she argued: "Balanchine gives you wonderful

steps. But he wants his dancers to go beyond this, while remaining true to the choreography, and infuse something else — usually the mood of the music."

"The music for *Sylvia* is so feminine. I feel feminine when I hear it, and respond to the music and choreography that way. *Scotch Symphony* is romantic. *Allegro Brillante* — a breath of spring! There's warmth and meaning in all his works."

She added: "To call Balanchine cold or mechanical is to have no understanding of dance. Any dancer who would say this must be incapable of the technique he requires."

"*Agon, Four Temperaments, Divertimento, Still Point, Firebird, Orpheus, Miraculous Mandarin, Illuminations, Sylvia, Swan Lake* — what wider range of expression could any company in the world offer?" she asked. "Our repertoire — the Balanchine portion alone — covers every phase of the dance."

Relaxing in a dressing room, Francisco Moncion grew thoughtful about these questions. "Balanchine is a craftsman. He thinks along technical lines and exploits the technical angle to the fullest."

He agrees with Melissa that, "Within the strict framework of his choreography, he allows leeway for expression — not of emotion necessarily, but of a particular quality, a mood.

"Even in *Symphony in C*, which you might call a technical ballet, the second movement is 'blue' — serene, floating. You wouldn't dance it the same as any other movement."

Frank says: "Balanchine does not include expression in a beginner's training. He believes students and corps dancers should strengthen their technique first. It would be detrimental to let them continue that way, of course."

And Moncion feels that Balanchine is mindful of personality differences, certainly among his soloists. "He uses their specific movement and personality qualities." "I'm sure he made use of Melissa's and Todd Bolender's particular types of humor while building their *Agon* roles."

One male dancer suspects: "Balanchine's generally satisfied to have his steps performed cleanly, musically. The qualities could be missing, as long as the design comes across."

(Over)

Above: Just before the curtain rose on the Dec. 2 premiere of Willam Christensen's "Octet," Lincoln Kirstein helped young soloist Judith Green adjust her costume while behind-the-scenes personnel gathered in last-minute check-up. L. to r., face to camera: Stage mgr. Ronald Bates, Mr. Balanchine, dancer Sonja Tyven, Mr. Christensen, asst. stage mgr. Frank Hobi, Rusty Nickel, who carries flowers on stage, Mr. Kirstein, ballet mistress Janet Reed, Miss Green, and dancer Gayle Young.

From her vantage point as both dancer and assistant to ballet mistress Janet Reed, Una Kai explains: "We concentrate on raising the company's technical level to permit a wider range of expression. Mr. Balanchine might not have attempted *Agon* in a company less strong."

The blonde Miss Kai says: "Balanchine looks very closely at his dancers and draws movements from them, exploiting their individual technical possibilities." One thinks of long-legged Diana Adams' pas de deux in *Agon*. "He wouldn't impose a role on someone incapable of dancing it."

Removing her *Stars and Stripes* make-up after a performance, Una scoffed at the notion that the New York City Ballet stifles artistry. "Tanaquil LeClercq and Allegra Kent grew up in this company," she points out, and Maria Tallchief, Melissa Hayden, Diana Adams and Patricia Wilde are among those who have developed enormously as artists in it.

Ruth Sobotka, speaking with the musical intonation of her native Vienna, spoke of the company's dance style in its theatrical place. Over an Italian dinner, Ruth gave the casual impression she'd be equally happy as an actress, scene designer, modern dancer, costumer — she's done some of each, designing sets for two years in Hollywood — or even dancing in another ballet company.

Discussing the rewards possible from a "non-dramatic" repertoire, she remarked: "In *Serenade* we convey an atmosphere. That's very satisfying. We don't have to express something that can be put into words. Then choreography wouldn't be necessary."

Yet Ruth admits she enjoyed her September success as the Mistress in Lew Christensen's comic *Con Amore*. "That asks more of things I like to do": namely, acting.

Jacques d'Amboise notes: "Balanchine offers plenty of variety. But he's interested only in dancing; so it's been fun for me — sort of as a rarity — to also appear in *Still Point* and *Afternoon of a Faun*."

The 24-year-old star adds: "The repertoire is fine now. I'm happy as a dancer. But from the audience point of view, the percentage of Balanchine ballets shouldn't grow anymore. And it wouldn't hurt if the percentage dropped a little."

Moncion agrees. "His ballets would appear more as gems on the program if they were surrounded by the mood or plot ballets of other choreographers."

But Miss Hayden, who has been called a great dramatic ballerina, is not interested in what she terms "a lot of chest beating." She says: "No ballet could be more dramatic than *Orpheus*, and it's all danced. The pas de deux in itself says more than words could. And did you ever see the Bacchantes with Tanaquil LeClercq? That sent chills through me."

Ruth Sobotka thinks it "unfair to Balanchine that he has to choreograph so much. He can't be expected to devote the same loving care to every ballet. Whether or not they're successful, producing so much is a drain on any artist's resources."

None of the dancers doubts Balanchine's genius as a choreographer. But some question arises concerning his artistic direction. Francisco Moncion, who has choreographed a ballet and can therefore sympathize with the task involved, says, however:

"He has a way of leaving dancers in the dark as to the quality he wants. He explains his intentions in technical terms, and leaves the rest for the dancers to figure out. The emphasis of his artistic direction is on the actual dancing, not on expression.

"Sometimes by demonstrating steps he will indicate the desired quality. A dancer must be very quick and perceptive to catch these clues."

Jacques developed Apollo, possibly Balanchine's greatest male role, almost on his own. "Mr. B. taught me the steps and offered helpful corrections after each performance," he says. But Jacques' Robert Graves collection provided necessary character descriptions of the Greek god.

The tall, energetic young man contends: "This is the dancer's responsibility."

"Maria Tallchief and Melissa think about a ballet and work on it until they know exactly where they'll be on stage

(Over)

Above: Lincoln Kirstein, NYC Ballet's General Director — brilliant, erratic, quixotic.

At right: Jacques d'Amboise partners Judith Green in a pas de trois which includes Patricia Wilde, at left.

Above: The Kurt Weill-Berthold Brecht-George Balanchine "Seven Deadly Sins," first staged in 1933, has been the sensation of NYC Ballet's 10th anniversary year thus far (see review, p. 22). Featuring diseuse Lotte Lenya and Allegra Kent (on floor, right foreground), the work fascinates and surprises. Scene is one of designer Rouben Ter-Arutunian's startlingly shown astringent echoes of the early 1930's in Germany. Note that two of the boys are not yet wearing masks in this rehearsal photo.

(Over)

Above Top: Swedish choreographer Birgit Cullberg instructs French ballerina Violette Verdy at the dress rehearsal of NYC Ballet's production of "Medea."
Center: George Balanchine makes a suggestion to Miss Verdy about the handling of the poisonous cape of silk in which she must enfold herself.
Bottom: Melissa Hayden, as Medea, clings to the leg of Jacques d'Amboise, who, in the role of Jason, reaches out unfaithfully to Princess Creusa (Violette Verdy).

at any moment, how they'll hold their head and arms — until they have the role down pat. They're artists. The dancer who gets to the theatre at 8 o'clock, throws on a costume and rushes on stage will never rise in this company.

"What's necessary is a consuming interest in one's work. I'm just beginning to understand this."

There are many indications that the company is looking to Janet Reed, the new ballet mistress, to supplement Balanchine's direction. "No one can project personality as a dancer like Janet," says Jacques. "She already approaches people after a ballet and offers suggestions to improve their performance — maybe by holding their head differently during a jump, or something like that."

The roster of Ballet Society, which was incorporated into the New York City Ballet in 1948 as a permanent City Center enterprise, included Moncion, Sobotka, Kai and d'Amboise. ("They needed a young boy for *Pastorela*," Jacques recalls.) Melissa left Ballet Theatre and joined the company in 1949.

Ruth Sobotka says frankly: "We had more fun in those days. We were always experimenting with new ballets, though some of them were really bad." But, she points out, "The level of dancing has really improved through the years. When I joined, I could hardly stand on my toes. I would never have made the present company."

Jacques describes a seeming paradox in the corps de ballet. "In the early years, Balanchine paid so much attention to the girls that they became very loyal to him. Very few left the company. But now he's so busy that he has less time for them. There's a bigger turnover, and I think our girls have lost something."

"What I can't figure out," he adds, "is that the boys, whom he never really bothered with, are better than ever now. In 1952 he couldn't have given them *Stars and Stripes* to dance."

Says Frank Moncion: "The company has come of age. The hard work over the years might have had a dulling effect, but instead it sharpened everyone."

Have they missed the classics? Jacques says, "I suppose I'm missing something in a sense. I've never had the experience of building a role like Albrecht over two hours." But he seems undisturbed by the loss. Una Kai comments: "The classics are frightfully boring for everyone but the ballerina." Melissa Hayden: "I would have liked to dance them, but I regret nothing."

As for Broadway, TV or Hollywood, some of the dancers consider accepting good offers during company layoffs, as they have in the past. But in its tenth year, as always, the New York City Ballet is full of surprises. Apparently whirling into still another phase of its career, the management has recently announced a no-star system; there is a plan afoot to establish a permanent three-season year in New York, providing steady work on home territory; two works by choreographers other than Balanchine have, during the current season, been taken into the repertoire, and more are being discussed.

But, above all matters of policy, the compelling attraction of dancing in New York City Ballet seems to be the unique fascination — sometimes painful, sometimes glorious — of working in a company dominated by a choreographer who, nobody doubts, is a man of genius.

One of the dancers says it this way: "As a performer, there is no ballet company, no dancing anyplace in all the world, which interests me more, or as much as, this company."

THE END

In attractive AES uniform, pupils sign in on arrival each morning at the London Theatre School.

A VISIT TO THE ARTS EDUCATIONAL SCHOOLS

English pioneers succeed in a complex pedagogical plan

BY HELEN WICKS REID *PHOTOS BY ROGER WOOD*

"Never a loan, never a gift, never a grant, never an overdraught." In England — a country which Americans think of as a land of government subsidy — this enviable free enterprise record has been attained by a remarkable institution, the Arts Educational Schools.

A quarter of a century ago the AES launched an educational idea which was new in Britain — a program of combining within one school general academic training with vocational instruction in the arts. For a comparable school with earlier beginnings one must turn to the historic Maryinsky Theatre academy in Russia.

At the helm of AES are three energetic and imaginative women — Grace Cone and Olive Ripman, the directors, and Lillie Cone, the "general organiser" (in U.S. terminology, "business manager"). The training idea for which they have provided the definition has lately received much wider acceptance: The Royal Ballet and a number of private teachers in England now have similar "educational schools."

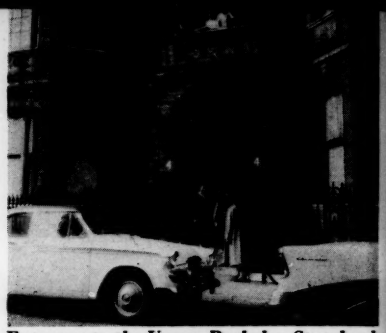
Saga of the enterprise dates from 1914 when the Cone sisters opened near London a small dancing school, which flourished and grew steadily in size. In 1934 they began their first experiments leading toward integration of standard school subjects and dance training. Parents gave enthusiastic support, and soon courses in music, painting and drama were added. More important, official recognition of their project was given by the Ministry of Education.

Expansion plans to establish a large residential school were disrupted by World War II, but the emergency brought about what was to prove a happy merger. The Cone school combined with one directed by Mrs. Ripman. Outside London they jointly operated a boarding school for pupils evacuated from the city. The specific set-up of today's Arts Educational Schools developed from that wartime activity.

As of 1959, AES is divided into three major sections. Tring Park Mansion, about 30 miles from London, is a girls' residential school housing 160 pupils. In London proper there is a co-educational day school with an enrollment of 330, and a teacher training institution, known as the London College of Dance and Drama, with some 70 more. The four corners of the globe are represented in the student body — from Australia to Norway, from China to Texas.

Both the residential and day schools are divided into "junior" (ages 8 to 10), "middle" (11 to 13) and "senior" (14 to 16) sections. An idea of the branch of art in which the pupil has the greatest amount of interest and talent begins to emerge in the "middle" division, and work in that art form is intensified in the senior period. But, no final decision is made about advanced work until the pupil has obtain-

(Over)



Entrance to the Upper Berkeley St. school.

ed a Certificate of General Education.

At that point some enroll at the London day school in two or three-year post-graduate training in their chosen branch of art — be it drama, ballet, music, etc. Others enter the teacher training college. AES-trained instructors have been placed in schools all over the world.

From the time youngsters are 12 (but never earlier) they are eligible for special licenses to enter theatrical work. Such part-time excursions into the professional world for stage experience are carefully supervised by school officials.

Though they appear in plays, pantomimes and musicals, on TV, and in several dance companies, the most dramatic showcase for the young talent from the AES is London's Festival Ballet, which is currently presenting a holiday season of *The Nutcracker* at Festival Hall. The praises given to the Lichine-Benois production invariably include special mention of the attractive and well-trained group of children in the ballet. This has been true, not only in London, but last summer in Zurich when the company presented the ballet there. (Another group of AES dancers has just been seen in a *Nutcracker* production on London TV.)

AES is also *alma mater* for a number of Festival Ballet's important soloists and many lesser dancers. Both Anton Dolin and John Gilpin spent their early days there. AES dancers who have gone on to other companies include Julia Farron, John Stevens and David Howard of The Royal Ballet, and Sonia Arova, currently touring Europe with the American Festival Ballet. Another is dancer-skater-actress Belita, recently seen in New York in the off-Broadway hit, *Ulysses in Nighttown*. Actress-graduates whose names are best known in America include Claire Bloom, Glynis Johns, Margaret Lockwood and Evelyn Laye. Most of these serve actively on the Foundation Committee for the New Development of the AES — along with another celebrity who, though not an alumna, is keenly interested in the school's work — Alicia Markova, whose niece is currently a pupil.

By English standards, tuition at AES is fairly expensive, but it seems modest by our standards. A year at boarding school costs about $750; non-residential tuition is around $350. These amounts cover fees paid to educational institutions like Oxford University, and organizations like the Royal Academy of Dancing and the Imperial Society of Teachers of Dancing for the services of their examiners.

The solution provided by AES and other English "educational schools" to the problems of the right kind of schooling for young potential artists is one that is of interest to many Americans. Numerous parents of talented youngsters have often wished for residential schools of just this sort in some of the large metropolitan centers. The establishment of schools which encompass both first-rate academic training and imaginative instruction in the arts, along with agreeable and well-supervised places for young students to live, would be an important step forward in American education.

•

At left:
Following completion of general schooling at age of 16, students continue at the London Theatre School in specialized courses in the arts. Study is frequently combined with outside professional engagements. This photo shows a Senior Ballet Class of drama students.

Opposite page:
A painting class (above), and a mime class of 14-year-olds (below). Mime instructor is actor Keith Rawlings.

LONDON THEATRE SCHOOL: Non-residential pupils, both boys and girls, attend the day school in London, located in several old buildings in Upper Berkeley Street, near Marble Arch. From the ages of 8 to 16, pupils work toward a Certificate of General Education and also take specialized classes in ballet, music, theatre and painting. Pupils over 16 who continue professional training in the arts win the title "student." From age 12 upward, both "pupils" and "students" are permitted to appear in professional plays, musicals, pantomimes and ballet productions, to gain stage experience. *(Over)*

At left:

Pupils always curtsy when passing staff or visitors. Here Ingrid Boulting greets co-director Olive Ripman and Port Washington, NY, dance teacher Helen Wicks Reid, author of the accompanying article.

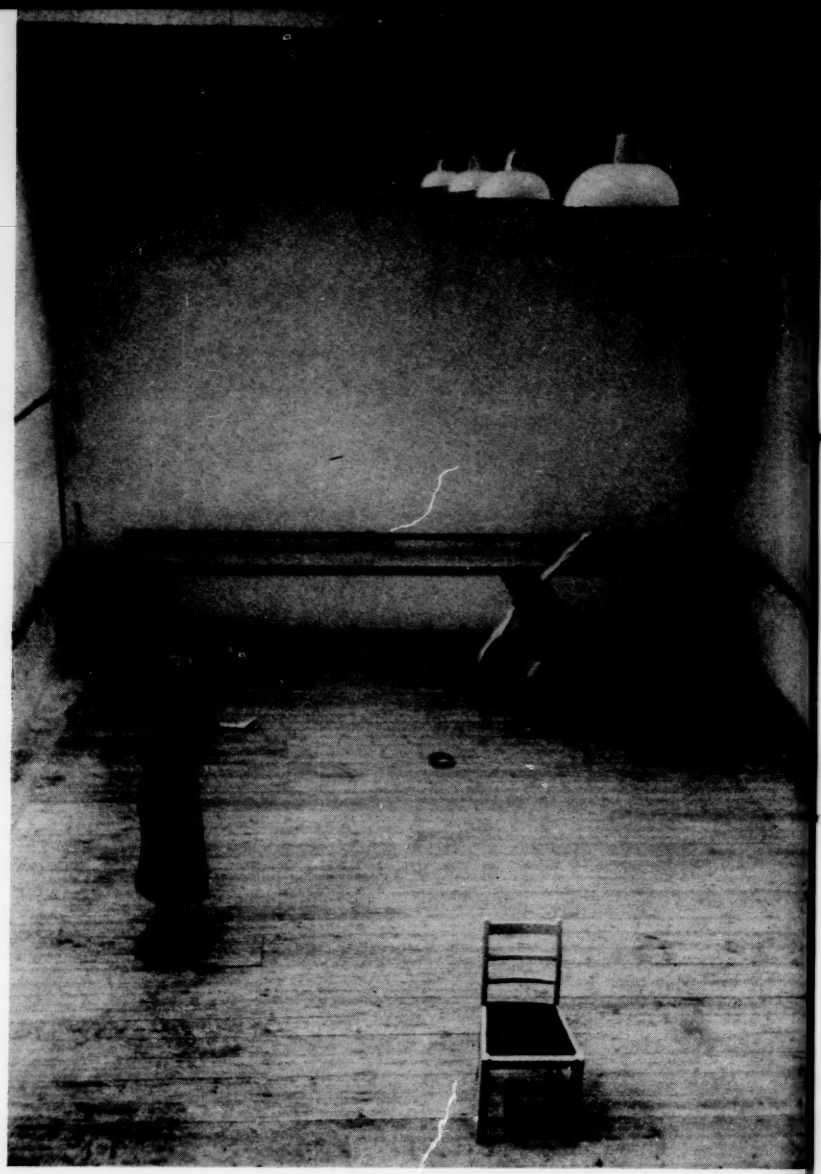
Below:

Eve Pettinger teaching a character class.

Courtyard and loggia back of college.

LONDON COLLEGE OF DANCE AND DRAMA: Located in Kensington, the AES college is a teacher training school in which 70 post-graduate students are enrolled. The house was built in 1905 by Sir Ernest Debenham, at a cost of 100,000 pounds. Inside and out, the Edwardian structure is elaborately tiled and features carved marble balconies and a mosaic rotunda.

Though within the city of London, the college has ample grounds which are often used for classes. Students must be 17 to be eligible for enrollment in the college.



What was once a squash court is now a dance studio. Igstructor Anita Heyworth coaches a teacher-trainee.

At right, top:

AES co-directors Olive Ripman and Grace Cone assessing students' work for diplomas.

At right:

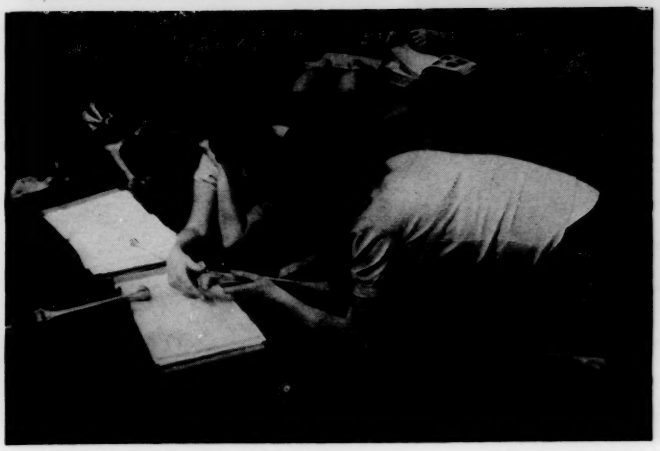
Alexander Dore teaching fencing.

At right, below:

Boning up for an anatomy examination.

Below:

Typical room for residential students.



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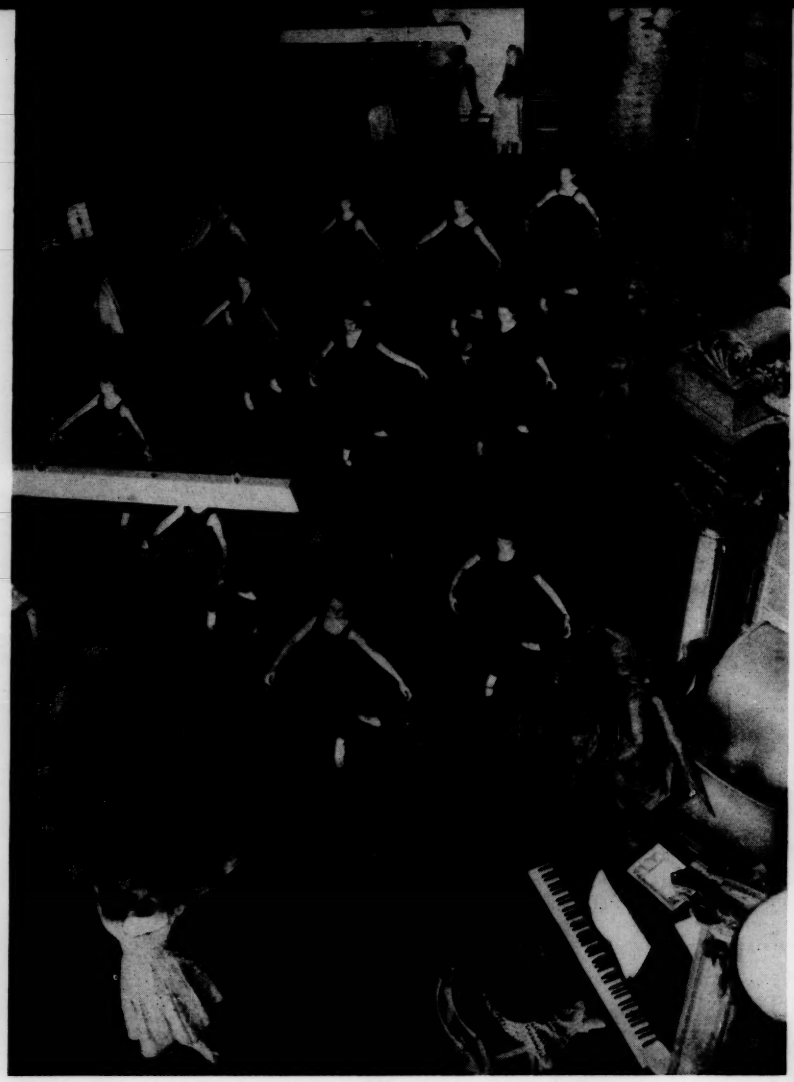
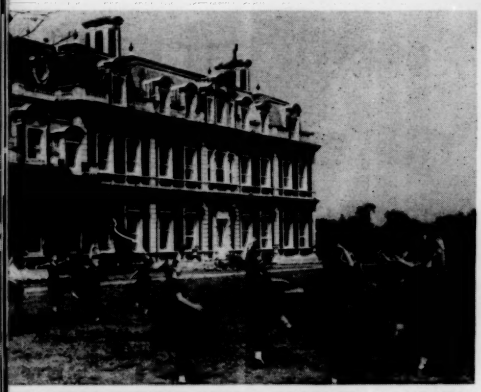
TRING PARK MANSION: Residential school of AES, an hour's drive from London, was once occupied by King Charles II. Legend has it that an underground passage connected the monarch's mansion with a lodge in the park where Nell Gwynne lived. Coach house adjoining the mansion, now also used as a school building, was designed by Sir Christopher Wren. In the early 1900's the estate was purchased by the Rothschilds.

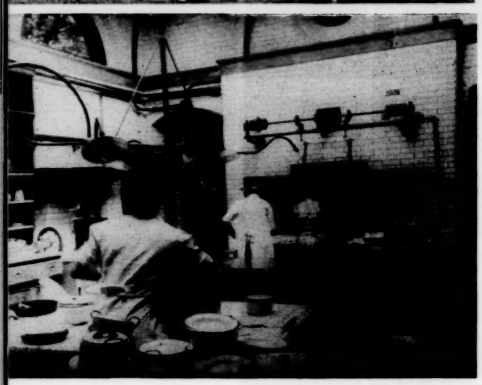
Tring is for girls only, from the ages of 8 to 16, and presently accommodates about 160. Classes, held both indoors and out, cover all academic subjects, plus dance, drama, music and painting.



Above:
Joyce Mackie teaching a ballet class of 14-year-olds in the mansion's ballroom. In earlier days the shelves at rear displayed the Rothschild rare china collection.



At left, above:
On the lawn behind the historic building, 11-year-old girls participate in a "national dance" (ethnic) class. Figure in center foreground is Alicia Markova's niece.



At left, below:
The tiled kitchen of the school, showing the spit once used to roast whole oxen for royal banquets.

To accommodate neighboring families there are special classes once a week at Tring Park for very young children. These youngsters are being supervised by Diane Coupe.

At left:
Pupils taking one of the General Certificate of Education tests. Academic examinations for the schools are prepared by Oxford, Cambridge and other leading universities. Examinations in the arts are supervised by such organizations as the Royal Academy of Dancing, the Imperial Society of Teachers of Dancing, etc.

THE END

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

EDITH ALLARD

Finding plenty of good dancing jobs is hard enough for any dancer, but when one is a type that is hard to cast, the going is even harder. Edith Allard belongs to that category because she is one of the short dancers. Barely five foot in height, she is nevertheless a brilliant technician, and is considered by Mme Egorova of Paris to be her star pupil. A Midwesterner, Edith is now living in France, where, like a number of American dancers, she has gone in an attempt to seek a solution to the employment problem. And it was a French production, *Le Rendezvous Manqué* (The Broken Date), which recently brought her back, in the role of "the small hand of the clock," to the attention of the U.S. public.

Edith Allard began her dance career as a ten-year-old in Hoopeston, Illinois (about an hour out of Chicago). She first watched her sister take weekly classes given by a traveling instructor, Catherine Osborne, then joined the class herself, beginning with tap dancing, later adding ballet. The following year the family moved to Chicago, where Edith continued ballet training with Mary Vandas for the next five years, until finishing high school.

The fortunate recipient of a year's scholarship to the School of American Ballet, she came to New York in 1945. At the year's end she returned to Chicago and Ruth Page's dance contingent at the Opera. As soloist, she danced in productions of *Carmen*, *La Traviata* and *Aida*. And she appeared in Milhaud's *The Bells* at Chicago University.

Then came a tour of several months as a minor soloist with the Markova-Dolin Co., which, by ending in Lewisohn Stadium, brought her back to New York. There, after a pause, she joined the Radio City Music Hall Corps de Ballet, dancing in the production number to Faust's ballet music. She was also the soloist replacement, and had a chance to step into the lead role during the show's six-week run.

Then no dance work, and this time she had to settle for a job as a salesgirl, but in a dance setting — at Capezio's, where she also dyed shoes and did odd jobs to help pay for classes and living expenses.

Still no dance jobs, so disheartened and discouraged, Edith rounded up money for passage to Europe to see what might come her way there. This was in 1949, and shortly after arriving in Paris she was overjoyed to be taken into the De Basil Co., then preparing for a European tour. But the company was on its last legs. After a three-month rehearsal period, the tour fell through, the group disbanded.

Pour Don Carlos, a musical at the Théâtre du Chatelet starring Georges Guetary and choreographed by Fedor Lensky, was Edith's next engagement. She was ranked as a *grand sujet* (as in the Paris Opera ranking system; equivalent to a first soloist), and Mr. Lensky further recognized her ability by assigning her as replacement for the premiere danseuse in the show, which featured a classical ballet and two big production numbers. After a successful eight-month run, Edith resigned from the theatre co. when she learned that the next work to be done would have little to offer a classical ballet dancer.

During her first five years in Paris, she studied with Nicholai Zveroff, a former Diaghilev dancer who had assumed many of Nijinsky's roles when the latter left the co. Zveroff became ballet master at Brussels' Theatre de la Monnaie, and Edith then took class, as do many American dancers when in Paris, under Mme Egorova. She continues to work with her.

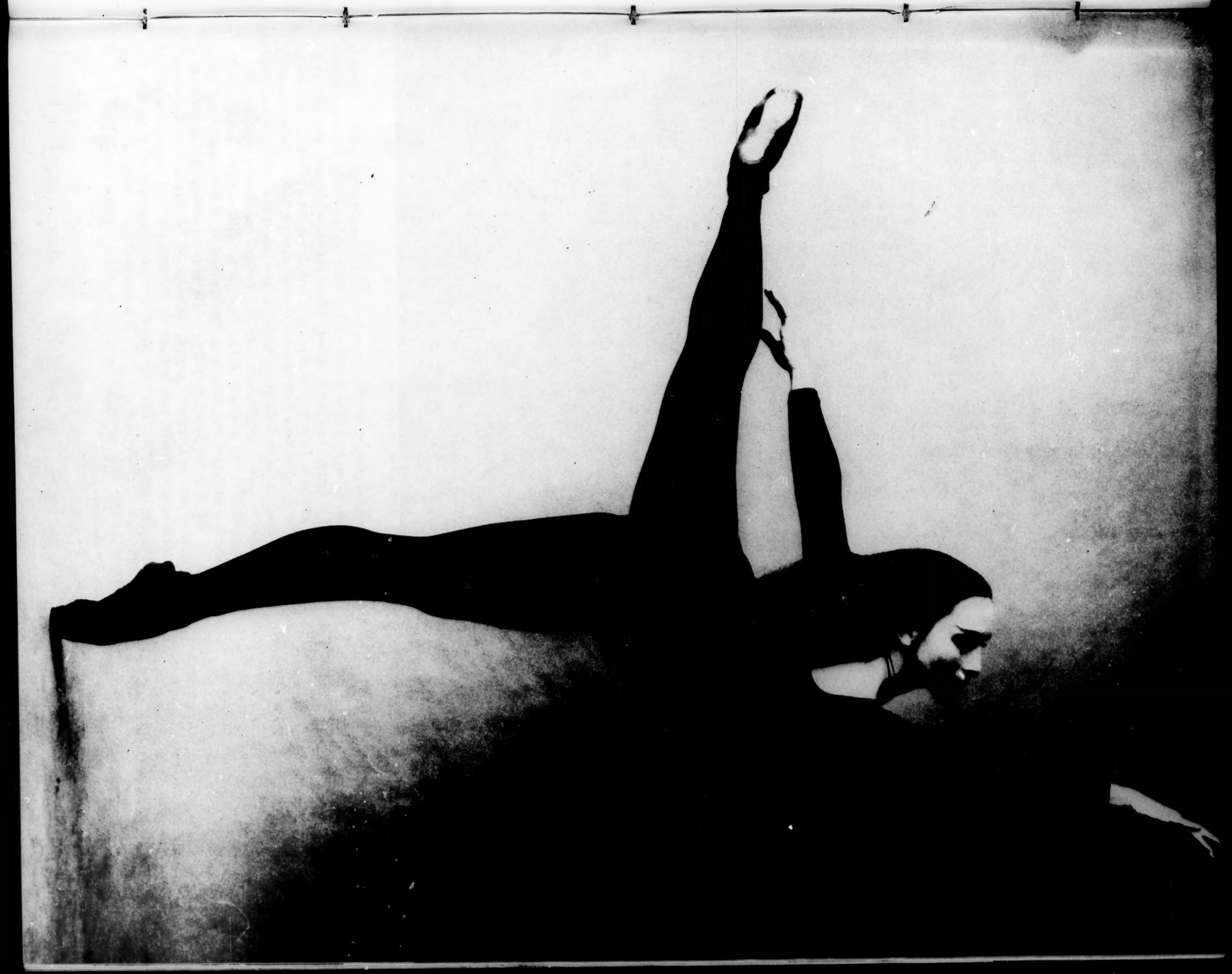
Educational dance programs, with limited financial support from the French government, provided Edith with some employment, first with an organization known as Dance et Culture. Headed by Jean Dorcy, it presented various special matinees for children and evening programs for adults in Paris and surrounding areas. Under another cultural organization, called Activité Musicale, she and partner Vladimir Brosko gave ballet demonstrations covering classroom exercises through pas de deux.

Edith has also appeared briefly in several European dance festivals. She danced in John Taras' *Orpheus* at Geneva and Cannes, and in his opera-ballet *Platé Rameau* at Aix-en-Provence.

A six-week season at the Genoa Opera, in ballets choreographed by Faraboni, was followed by a two-month tour of France, which Edith enjoyed very much, in a package variety program titled *Les Nuites Parfumées*, sponsored by Piguet Perfumes. The show played at fashionable casinos, beach resorts and hotels.

Numerous and varied engagements these, and they have taken her to many cities, towns and hamlets in Europe. But few of them have been of long duration, and there has been much non-performing time in between. And so the indomitable Edith's adventures abroad have been only a partially successful solution to the job-hunting problem. To help matters, she opened her own ballet school in 1956 in Compiègne, an hour from Paris, which she now makes the center of her activities. And she continues in her hope that one day, perhaps soon, a choreographer will come along who is interested in the small dancer and will work with them in mind. For after all, it has been proven many times that such dancers more than make up in ebullience, technique and a winning personal quality what they lack in height.

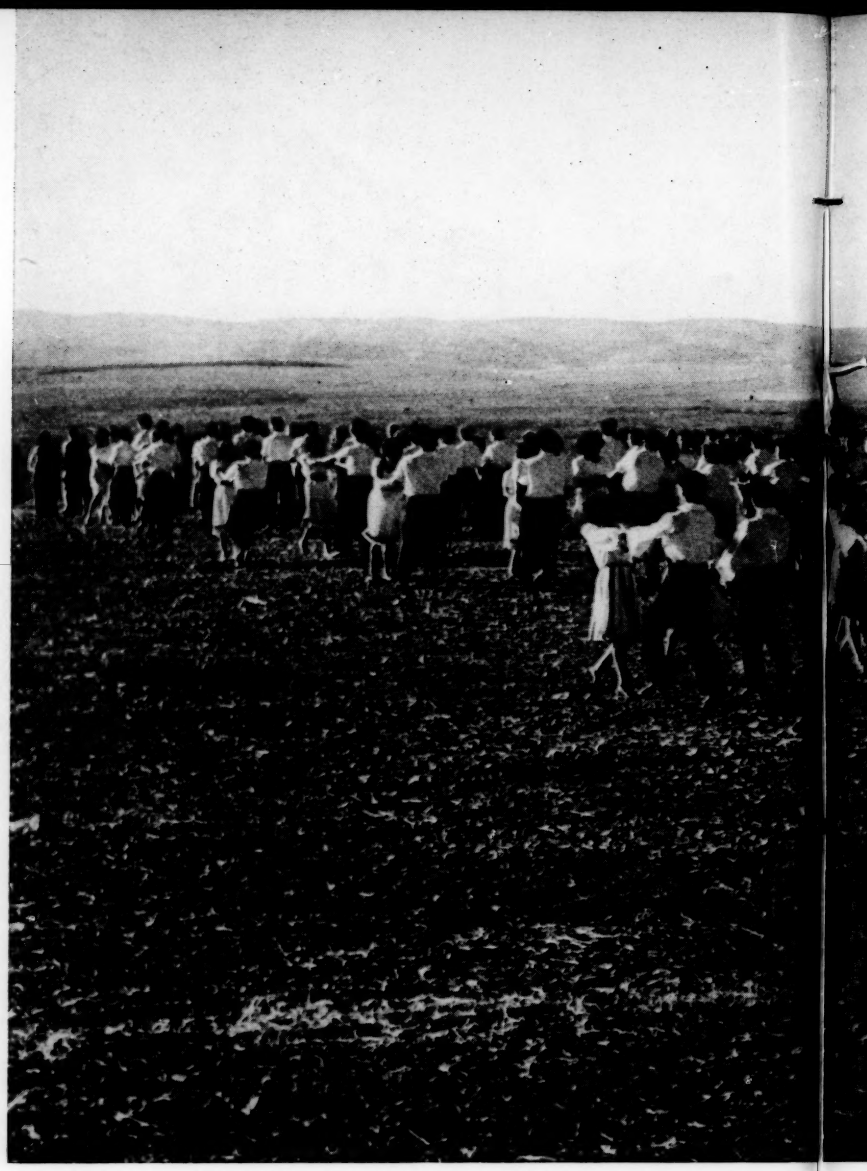
In the meantime, and for the immediate future, Edith Allard is traveling and dancing with *Le Rendezvous Manqué*, which, happily for her and the show, has proven much more successful in Europe than it did here in the States.



DANCING IN A BIBLICAL LAND

While the theatre dance of Israel carves out its path in history's slow way, its folk dance has been deliberately created and has become a popular national recreation

BY THERESE MYERS



At about the time the folk dance movement had reached a peak in America — some twelve to fifteen years ago — Israel (then still known as Palestine) was just beginning to create its own folk dances. Today, ten years after the birth of the new state, Israel has made great progress in the development of its own folk dance. And many of its dances are not only enjoyed by the youth of Israel, but have become very popular in other countries.

But because these dances are new there are many who question whether they can rightfully be called folk dances.

There are also many for whom the answer is "yes." First, because all folk dances were created by someone (or more than one person) at some time, even though in most cases the name of the creator may never have been known. Secondly, the new Israeli dances truly reflect the life of the folk of Israel. And third, it is not so much the origin but the people's acceptance of a dance which makes it a folk dance. And these dances we speak of are danced by the people, with pleasure.

Throughout their history—from Biblical times and during the years of their dispersion—the Jewish people have danced. The Bible indicates that it was part of

Israeli folk dancers enjoy the popular national recreation on a desert plateau . . .

the life of the Hebrews. Dancing is first mentioned in the Exodus. After Moses and his followers crossed the Red Sea, "Miriam, the Prophetess, the sister of Aaron (and of Moses), took a timbrel in her hands, and all the women went after her with timbrels and with dances."

When the Jewish people began, in recent years, to return to their homeland, they brought with them not only those traditional folk dances popular in their respective countries, but also those dances performed exclusively by the Jewish people on certain occasions. (These included the *Sherele*, a tailor's dance—*sher* meaning scissors — and the *Patch Tanz* (Clap Dance)—both of which were almost always done at East European Jewish weddings.)

One of the earliest dances to come to Palestine was the *Hora*.

To Jewish people all over the world there is a kind of magic in the word *hora*, and even non-Jews cannot resist the contagious joy of this simple dance. It came to Palestine from Rumania as a vigorous peasant dance back in the early Twenties. It was introduced by some of the early *halutzim* (pioneers) who came to help rebuild the land destined to become their people's home. These *halutzim* would sometimes stop in the middle of their labors to dance the *Hora*, hands on each other's shoulders, singing their own accompaniment. They danced in the settlements at night, after work, and in the streets, or along the road. They would start out slowly, moving to the left (or to the right) with a step, cross, step-hop, step-hop, but gradually the dancing increased in tempo until it ended in an almost frenzied mood of joy. Well-known writer and scholar Dr. Wolfgang Von Weisl has said: "Not to have seen the *Hora* danced in Palestine is hardly to

(Over)

Israel Gov't Tourist Office

Shepherds dance in the fields . . .

know what dancing means." In it they danced their hope and determination for a new homeland; they danced for freedom forever from persecution; they danced with joy as they saw the buildings spring up around them and the fruits of their labors bursting forth from the desert and the former swamplands. They opened the circle wider to let in new immigrants. Many of the newcomers were gifted composers and created new music for the *Hora*, as well as for other dances later on. Many were trained dancers and choreographers.

The dancing became lighter under the influence of the oriental landscape—the surrounding hills and valleys, the fragrant orange groves, the silent waters of the Dead Sea, and the soft melody of the shepherd's flute. And, finally, joy knew no bounds when, in 1948, the little parcel of land about the size of New Jersey became the State of Israel. *Am Yisrael Hai*, they sang again and again as they danced—"Israel Lives Forever."

Today the *Hora* is still danced at almost any kind of Jewish festival or celebration in Israel. In America, too, it is not uncommon to see young boys and girls gather in small groups in an auditorium or some other place after an important event and dance the *Hora*.

Other early dances which appeared in Palestine included the *Cherkessia*, brought originally by a group of Mohammedans from Circassia in Southeastern Russia who had fled from persecution by the Czar; *Alexandrova* (a variation of the Russian *Alexandrovsky)*; *The Scotch* (a Palestinian version of *The Highland Fling;* and *Krakoviak* (inspired by one of the figures from the Polish dance by that name).

The recent folk dance movement in Palestine was guided and organized by Gert Kaufman (who later took the Hebrew name of Gurit Kadman). Gert Kaufman came from Germany with a modern and interpretative, as well as a folk dance, background. But her main interest was in teaching and spreading European folk dances. She had, at first, no thought of creating new dances, although she was called upon frequently to prepare dances and arrange programs in connection with specific festivals. Most of her time was spent giving courses in folk dancing to teachers and representatives from various settlements, keeping in touch with these settlements to ascertain their needs, helping them to prepare festivals for the different holidays, organizing the Dalia Festival, and finally acting as head of the Committee of Folk Dance. Part of her work in connection with festivals, particularly in the cities, was to direct folk dancing in the streets from the radio.

Among those who encouraged Mrs. Kaufman was Dr. Siegfried Lehman, organizer and director of a children's agricultural village. Intensely interested in ethnic dances from all over the world, he was concerned with bringing these dances to his school, along with authentic styles, costumes, music, etc. His influence spread when the children of this village grew up and taught the dances in other settlements throughout the country. When the question of deliberately developing Israeli dance came up, Dr. Lehman at first resisted the idea. He believed, along with many others, that it was too artificial an idea. Eventually he changed his mind, and Israeli dances are now a definite part of the curriculum of his school.

Despite resistance, Israeli dance was born and developed—and one of the people who have contributed most towards its development is Rivkah Sturman.

Rivkah Sturman has been described by E. Amiran-Pugatchov, Israel's supervisor of musical education, as "one of the dreamers, builders and organizers of the foundation for the new national dance." There is hardly a folk dancer in this country who is not familiar with her *Harmonica, Dodi Li, Iti Milvanon, Hine Ma Tov, Im Hoopalnu, Kuma Eha* and other Israeli folk dances she has created. Many in the United States and Canada had an opportunity to meet and dance with Rivkah Sturman during the past year when she visited here.

Rivkah Sturman also came from Germany with a modern dance background, but she knew nothing of folk dances. She first learned about Gert Kaufman and her work from one of the boys at Ain Harod, the cooperative settlement where Mrs. Sturman has been living and teaching, and made her acquaintance during a visit to Tel Aviv. She also got to know something about folk dances from Paula Pa-

Rivkin

Folk dancers come together at festivals to enjoy each others' dances . . .

dani, with whom she had been studying modern dance. But she did not take any active interest in the European folk dances, and she had not, as yet, thought about such a thing as Israeli folk dance. Then one day, after living at the settlement for several years, she heard her two small children, along with others, singing German songs, and realized they were doing German dances. Suddenly she thought: "Oh, no, this cannot be! It is not for this that I came to Israel, and it is not for this that our *halutzim* came to Israel and built a new land! We must have our own! We cannot have our children growing up singing only these songs and knowing only these dances. It is not enough that they learn to speak Hebrew. It is not enough to have our own land. The new country must also have a soul—a spirit—an Israeli spirit." And she discussed the matter with Gert Kaufman, who was very encouraging.

But how does one go about creating folk dances?

At first Rivkah Sturman thought that the older inhabitants of the land—the Arabs, the Bedouins, the Druzes—might hold the secret. She visited them at their camps during their holidays and celebrations, and was fascinated with the rhythm, the steps, the form, the mood. "But," she thought, "we must also have some Jewish background."

Then she visited the Hassidim. The Hassidim are a religious sect which developed in Poland and the Ukraine during the 18th century. They believe in worshiping God with song and dance. They regard the expression of exuberant joy as a chief religious duty, and believe that song is the soul of the universe. Their dances are actually spontaneous movements or expressions, with certain characteristic gestures belonging to the Hassidim, rather than set dances with figures. She watched them at *Simhat Torah*, the most joyful holiday of the year, as the rabbi and his followers marched around in little groups, swaying to and fro, jumping up and down, turning this way and that, clapping their hands or snapping their fingers, acclaiming God in blissful ecstasy. It was beautiful to see—but this was not yet the answer. This was not the spirit in which Israeli youth lived.

In the meantime, the Yemenites had been coming into the country. Most of them were very poor, and quite primitive in their way of life. For almost 2,000 years they had lived in Yemen (in Southern Arabia), with almost no contact with the outside world. They had preserved their customs and beliefs, their songs and dances (both secular and religious), and their crafts (weaving, embroidering, jewelry-making, etc.). And it wasn't long before composers and choreographers began to turn to the Yemenites—the main preservers of ancient Jewish cultural tradition, with their oriental rhythms and exquisite grace—for fresh inspiration and a deeper understanding of their heritage. (The Yemenites were, of course, soon to be developing a theatrical dance group called "Inbal," under the music and dance direction of Sara Levi-Tanai.)

Rivkah Sturman had thought, at first, that the Arab *Debka* (line dance) might be the form best suited to the mood and climate of the country. But then she realized that it was the circle dance which brought their people together. The *Hora* was a circle dance—"and a circle dance doesn't need a partner—everyone can join when he wants to and leave when he wants to—and it is a community dance."

Her first approach to an Israeli folk dance was called *Goren*, which is the Hebrew word for "circle." In fact, she had thought that all circle dances should be *goren* instead of *hora*, which is a Rumanian word. But evidently the magic of *hora* could not be dispelled. *Goren* also means "barn"—and since her *Goren* was an agricultural dance, built around the theme of corn (bread of our own labor—for food and strength and grace), both meanings were appropriate. The mood and rhythm of the dance—with its insistent drum beat—was reminiscent of the endless and monotonous desert, but it also contained some of the vigorous spirit of the *halutzim* and the ecstasy of the Hassidim.

Goren was presented at the first Dalia Festival in 1944, and was the "hit" of the Festival. It was performed by one of Rivkah Sturman's groups from the settlement, but all of the participants (there were about 200 of them) were eager to learn it. It was one of the first and most successful attempts at an Israeli folk dance. Most of the other dances presented at that first Dalia Festival were either European folk

(Continued on Page 64)

1500 Federation members attended and applauded its 2nd annual dance festival.

John Martin

Helen Tamiris

Martha Graham

Hanya Holm

Doris Humphrey

Charles Weidman

Mrs. Charles E. Kahr, presiding chairman

WHAT IS PHILANTHROPY?

Federation of Jewish Philanthropies holds 2nd dance festival and honors leaders of the American dance movement

On November 25, five major artists of the modern dance received awards of honor from an unexpected source. On that day the Federation of Jewish Philanthropies of New York, at its Second International Festival of Dance, honored Martha Graham, Hanya Holm, Doris Humphrey, Helen Tamiris and Charles Weidman. The Federation, a fund-raising organization, is not basically concerned with art, but has discovered that it is a wonderful ally. Earlier this year it presented a gargantuan exhibit of painting and plastic arts from around the world (which brought into its coffers approximately $1,300,000). Last year the Federation held its First International Festival of Dance and also honored John Martin of the *New York Times*. This year it again offered a dance program for fifteen hundred of its volunteer workers.

The Federation supports 116 organizations, most of them non-sectarian. These include homes for the aged, for children, for the disabled, disturbed and dislocated; it offers medical, hospital and psychiatric assistance for those who need it; contributes to school projects; to Y's, including the 92nd Street Y; and to many other organizations. Federation policy in the handling of the monies it distributes each year — its budget is 18 million dollars for 1959 — is unique. They believe that none of it must be spent in doles. Its aim is always to use funds for healing, educating, constructive uses.

It is this kind of enlightened attitude that has also created the idea of the Federation's dance festival and its dance awards. This year's award winners — with the exception of Doris Humphrey, who was unable to attend because of illness — were introduced by Mr. Martin. He made very clear that, while the five could be considered historically as a group because their individual talents had flowered at about the same time, each is as different, as artist and as human being, as is possible.

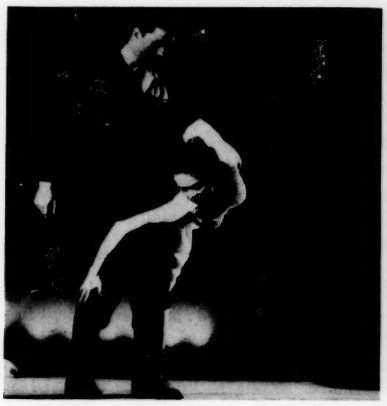
The dance performance at the Astor Hotel was, like last year's arranged and commented on by Helen Tamiris, and was again the special treat offered to ladies of the Federation who had either paid thirty-five dollars to be there or had collected at least that much from other contributors. Several hundred students from the School of Performing Arts, and the entire Beryozka Dance Company, then appearing on Broadway, were guests. Miss Tamiris greeted the Beryozka's director, Mme Nadezhda Nadezhdina, in behalf of American dancers, with words and gestures of warm friendship.

All of the prominent dancers who appeared, as well as musicians and stage crew, did so on a volunteer basis, offering their efforts to the work of the Federation. On the opposite page the principal performers are seen as they appeared on stage.

But what of the meaning and purpose of all of this? John Martin, in his introductory speech, put it very succinctly. "If you check the meaning of the word 'philanthropy' in Webster's dictionary, you may be surprised to find that it is not only, as many people believe, a matter of charity, but rather that it is a 'love for mankind; goodwill to all men.'"

And what, Mr. Martin pointed out, could be more appropriate for those interested in mankind than a concern for the arts? Does it not make good sense that the artistic and spiritual contributions of the arts be considered a basic part of philanthropy? Does it not make good sense that members of the Federation turn to the dance for its stimulation, its revelation, its beauty? For philanthrophy is not just a matter of giving from the pocketbook — although that is essential, too — but also of respecting and appreciating the things of the spirit, for that is a part of "love for mankind; goodwill to all men."

THE END



Top row, l. to r.: Talley Beatty in "Mysteres"; Mara in "Aspara"; Sophie Maslow & Sheldon Ossosky in "Folksay."

Center row, l. to r.: Sophia Delza in "A Buddhist nun craves wordly love"; Mata & Hari in "Going Steady"; Carola Goya in "Mi pena — mi alegria."

Bottom row, l. to r.: Kelly Brown & Gemze de Lappe in duet from "Paint Your Wagon"; Valerie Bettis in "The Desperate Heart"; Nora Kaye & Andre Eglevsky in the "Swan Lake" pas de deux.

Right: Massie Patterson & Co. in "Limbo."

PHOTOS BY RADFORD BASCOME

"BALLET PHYSIQUE"

SECTION I

THE PROPORTIONS OF THE BODY

BY CELIA SPARGER

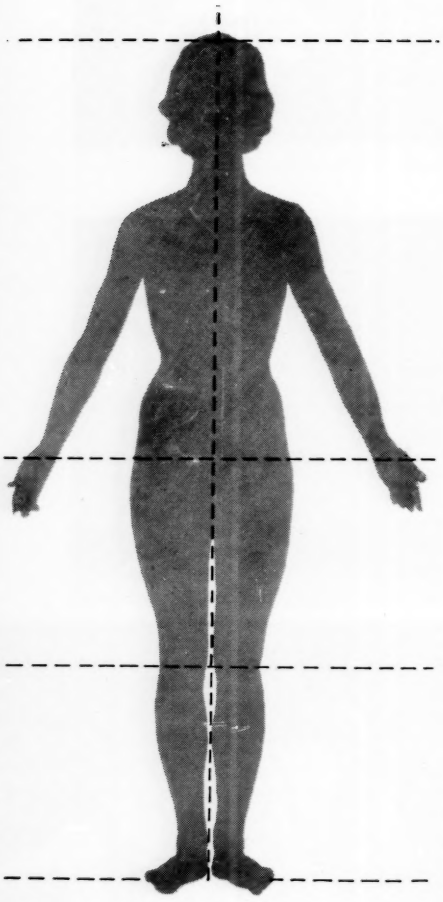


Fig. 1. The proportions of the body.

As Consulting Physiotherapist to the Sadler's Wells Ballet School for ten years, Celia Sparger had to make judgments on many hundreds of young applicants. As she says, over and over again, it is impossible to make definite, inflexible rules about human beings and their potentialities. But by virtue of her unique experience and knowledge of both ballet and anatomy (Miss Sparger is also the author of "Ballet and Anatomy"), she has the right to express opinions which from someone might seem outrageous.

The introduction and opening section of her latest book, "Ballet Physique," follow on these pages. This is the first of a series of chapters which will appear in DANCE Magazine during the coming months. They comprise the first half of "Ballet Physique," a slim and valuable illustrated volume to be published early this year by MacMillan & Co., NYC, price $2.75. Part II of the book is entitled "Injuries: Prevention and Cure."

INTRODUCTION

It has been the lot of the author during the past ten years to examine some hundreds of children, all hoping to be the future ballerina of her (or her parents') dreams, children who have passed their dancing auditions and medical examination, but for whom a final verdict as to suitability from the point of view of physique and structure has been required; and also for many years previously, to have treated the mishaps and injuries which are inevitable in the arduous profession of the ballet dancer. The material therefore which follows is drawn from the result of this experience.

More than one well-known and well-loved dancer of today has been heard to say, "If I had to go up for an audition today I would never be accepted." This is not likely to be true in fact, for real artistry and the gift of movement will always weigh heavily in the balance against physical imperfections; but it is true that more attention is given today than formerly to the importance of starting with a good foundation—the structure of the body. This is all the more necessary in that multitudes of children now learn ballet from a young age, and a surprising number of very diverse shapes and sizes present themselves at auditions, apparently very little thought having been given to their physical suitability, childish talent presumably being deemed capable of overriding all else. But between childish talent and even the back row of the *corps de ballet* there is a stretch of years, full of hazards and unforseeable factors even for the most physically perfect, whilst for those with structural difficulties to overcome the outlook is even more uncertain. Perhaps fortunately, we have no statistics showing the percentage of trainees who finally arrive on the stage and who are able to continue their career in a ballet company for many years, but were they available the result would probably prove a shock both to teachers and the public. In the writer's experience the physical factor predominates very largely in those who fall by the wayside, and it is in the hope of minimizing this wastage that this book is written. This does not mean to say, of course, that only those suitable for a

professional career should learn ballet. Apart from its artistic merits, it is far too valuable in the training of posture, of disciplined and beautiful movement, mental alertness and concentration to be kept for the chosen few, but it does mean that care and discrimination should be brought to bear in the choice of those hoping to train professionally, and who in so doing are forced to give up many activities that belong to childhood and the world of school.

One final word. The purpose of this book is not to provide anatomical understanding of the body but rather to direct the observer's eye to those points, good and bad, which may be seen amongst any group of children attending auditions. The author is taking for granted that the reader already possesses the rudiments of anatomy as set forth in her previous book, *Anatomy and Ballet*, and on the whole the dancer's language is used rather than the anatomist's in describing the different parts of the body and such deviations from the perfect as may affect the student in the course of training.

PART I
BALLET AND PHYSIQUE
THE PROPORTIONS OF THE BODY

It is well recognized that a ballet dancer must possess a physique that can be trained to the finest degree of co-ordination, combined with complete flexibility, endurance, and great strength from head to toes. In spite of this all-important fact, and perhaps unfortunately, a student may train till well on into her teens before being defeated by some physical characteristic which undoubtedly existed at ten years old but was overlooked or ignored at that time. For the purpose of this book therefore we will take as our candidate a child of ten or thereabouts, and conduct a physical examination with a view of deciding upon her fitness to train for a professional career. But first we will decide upon what would be the ideal. For this, one of the most important requirements will be found to be the proportions of the body. Apart from aesthetic considerations, which are of course of the utmost importance, the body which is well proportioned will weather the stresses and strains of the exacting work required of it with greater ease than one in which there is some disparity in the relative length for instance, of limbs to torso, of width to length of the body, or of the relative size of shoulders to hips, and so on. Unlike the musician, the ballet dancer cannot tune her instrument by lengthening or shortening the strings, increasing or decreasing the tension until the exact pitch is achieved. Her body is her instrument, infinitely complicated and her servant only after many years of desperately hard training. At best it becomes an instrument of great beauty, but it will fall short of this if it is endowed with that extra inch here or too short a length there to fall into that perfection of line and form that the art demands. Moreover, in the well-formed, well-proportioned physique there is less likelihood of muscles thickening in unwanted places, and less proneness to the minor and sometimes major mishaps caused by the effort to overcome obstacles which are inherent in the build of the body.

First and foremost, therefore, our ideal candidate would possess a body in which there shows a balance between the upper and lower halves of the body. A good guide for the best proportions may be taken from ancient Greece, in which the length from the crown of the head to the pubic arch or fork is equal to that from the fork to the ground. Following the same pattern, the length from the fork to the lower border of the knee cap should be equal to that from the lower border of the knee cap to the ground. (figure 1.)

According to the classical tradition, the shoulders of the man are broader than the hips, in the woman they are somewhat narrower. Here we diverge somewhat, for it has been found by experience that the ideal ballet figure is the better for some slight extra width across the shoulders, whether male or female.

The neck line is important, rather more on aesthetic grounds than from the anatomical point of view. To conform to our ideal it should not be too square, and above all not too short; the head should not be disproportionately large nor too small. (figure 2.)

Limbs come next for our judgement as to perfection. Pretty arms and hands are naturally an asset; extra arm length or lack of it is not of any serious consequence, but for the lower limbs the standard of beauty will be high. The ideal leg will of course be straight and shapely, showing little or no muscular development when standing, with a smooth line from the back view, and knees which do not protrude too much from the front. There will be a straight line down the centre of the thigh, through the centre of the knee, down the front of the leg to about the middle of the foot. The foot will be flexible, showing at least a potential arch, with toes of medium length only and preferably with the first two or three approximating to the same length.

Finally our perfect candidate will have an upright easy carriage and well-poised head.

Now, envisaging the unlikely event of this perfect candidate appearing at an audition, how can the examiner be certain that growth and maturity will not change the physique? The answer is of course that she cannot, but certain characteristics are established by ten years old in the vast majority of cases. For instance observation has shown that the child in whom upper and lower half is beautifully balanced according to our criterion at ten will be so by twenty; the child who has a short trunk and long legs at ten will be the same at twenty, the long back will still be long in proportion to the legs at any age; and moreover, the perfectly proportioned structure will remain so whether the child grows tall, thin, heavy, petite or junoesque. The relation of one part of the body to the other does not alter whatever may happen in general terms during subsequent growth.

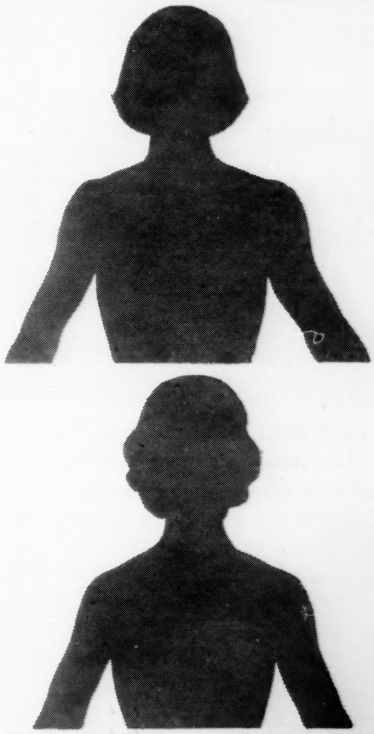


Fig. 2. Note the more pleasing neckline of the lower figure.

This does not by any means imply that within these proportions there is only one type of acceptable physique. A tall thin child may conform equally with the short

(Continued on Page 82)

United Press International

AUSTIN: The new Municipal Auditorium forms a spectacular backdrop for members of the Austin Ballet Society rehearsing for their February 13 premiere of "Platero and I." Choreography is by artistic director, Barbara Carson.

REGIONAL BALLET – U.S.A.

A Monthly Feature

A REGIONAL MISCELLANY

REGIONAL BALLET-U.S.A. takes a random journey this month so that you may meet some of the people engaged in organizing new companies . . . and some of the young dancers in their non-performing moments.

We're delighted to report that the regional ballet horizon is expanding rapidly. When REGIONAL BALLET-U.S.A. began last September, it was somewhat in the nature of an experiment. We had been in contact with a nucleus of companies, had met their directors, and felt that they wanted a regular section in DANCE Magazine to air their views and share their experiences.

Now, only five issues later, the nucleus has grown to approximately eighty companies who maintain regular contact with us . . . and a rich and warm contact it is.

In the months to come, many of the articles that we projected in our introductory remarks will become a reality. There will be full-length word-and-picture portraits of three outstanding companies. They have been selected for their longevity, their individuality, and their stability . . . and because we think they will serve as an inspiration to other groups.

When spring comes, we'll again make our rounds of the regional festivals and report on them. And from time to time we'll focus on the so-called "problem areas" . . . how to attract and hold male dancers — how to raise funds — how to retain community interest. Some of the articles will be written by guest experts, people for whom regional ballet has become, in the words of Sally Phillips, publicity chairman of the Jacksonville Ballet Guild, "A way of life."

In all, 1959 promises to be a lively year. We hope it will be a fruitful one for the dancers, the directors, the ballet guilds and the back-stagers — all of whom REGIONAL BALLET-U.S.A. regards as very special friends. *DORIS HERING*

At right:

***SAN CARLOS, CAL.:** Charter members of the Pacific Coast Regional Dance Festival (youngest of the festival organizations) plan their April program. Pictured are Lillian Keber (San Carlos), Deane Crockett (Sacramento), Evelyn Le Mone (Pasadena), and Dorothy Dean Stevens (Monterey). Fifth charter member is Ruth Sussman (Phoenix).*

Sharkey's Camera Shop

Right center:

***SCHENECTADY:** Shirley Haynes, formerly of Ballet Russe de Monte Carlo, gives stage make-up instruction to members of the Schenectady Civic Ballet and representatives of the make-up committee (far left). The Nov. 15 session took place in the new dressing room of the Civic Playhouse.*

Lower right:

***DALLAS:** Guest speaker Anton Dolin (l.) chats with Lanham Deal, business manager of the newly formed Dallas Civic Ballet Society, at their opening program last fall. There is a possibility that Mr. Dolin may become ballet master for the organization.*

John McMullin

Below:

***JACKSONVILLE:** Wakefield Poole, ballet master of the Jacksonville Civic Ballet briefs dancers and stage crew during rehearsals for the Jacksonville Opera's "La Perichole." At far left is Betty Ogilvie, the company's artistic director.*

Tom Ephrem

(Over)

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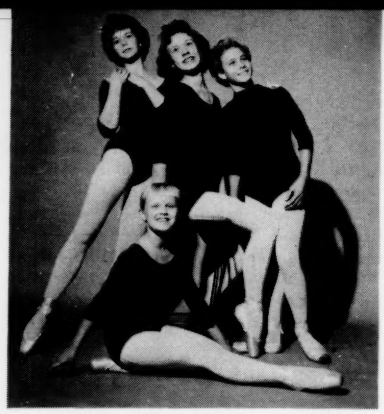


REGIONAL BALLET: U.S.A. (Cont'd)

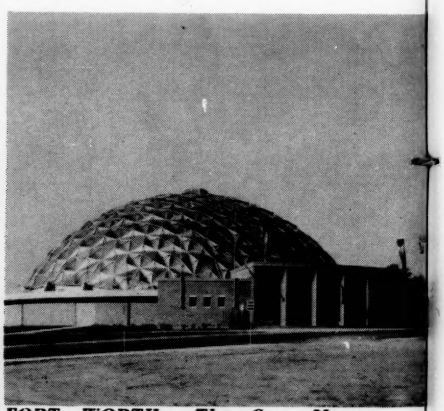
At left:
SOUTHERN CALIFORNIA: Four members of the Junior Ballet — standing l. to r., Terrilee, Millicent Hamm, Nancy Condry; on the floor, Cheri Cox. The company is sponsored by the Southern Cal. Chapter of the Cecchetti Council of America. Teachers whose students are in the ballet include Corinne Leslie, Olga Fricker, Nina Ness, Edith McRoberts, Fredricka Mohr, Peggy Slater, Germaine Ballou, Grace Rocklin, Elizabeth Baird, Lucile Kinkaid and Mercedes Palumbo.

Art Gore

DENVER: Board of Directors of the newly formed Metropolitan Denver Civic Ballet Guild, Inc. meets to discuss company auditions, planned for this month. Seated, l. to r., Francesca Romanoff, Lillian Covillo, Virginia Putnam, Roberta Thornsberry; standing l. to r., Martha Carson, Harriet Andresen, Lillian Cushing, Gwen Bowen, Maxine Williamson, Friedann Parker.

Dennis Wood

DETROIT: Mayor Louis C. Miriani of Detroit manifests interest in the city's two regional companies as he presents key to the city to REGIONAL BALLET-U.S.A. Editor Doris Hering.



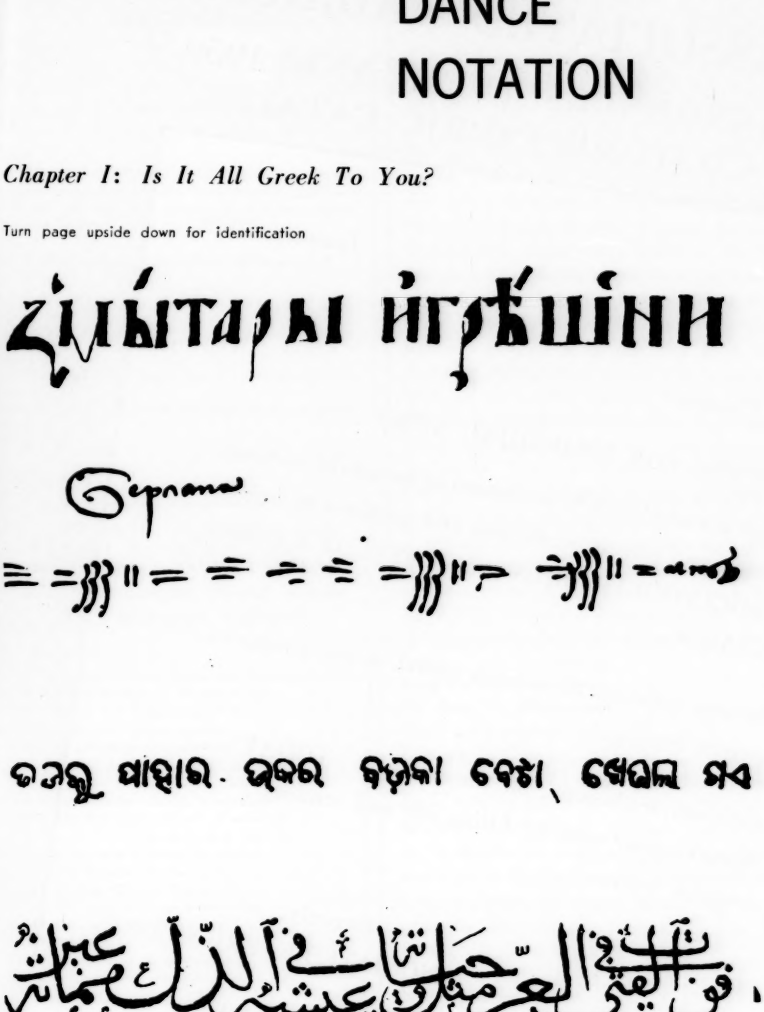
W.D. Smith

FORT WORTH: The Casa Manana Musical Theatre, with its Kaiser Aluminum Dome, was the setting for Dec. opening perfs. of the Fort Worth Civic Ballet. The in-the-round prod. was under Mia Slavenska's artistic direction.

INTRODUCTION TO DANCE NOTATION

Chapter I: Is It All Greek To You?

Turn page upside down for identification



Can you read and write the dances you do? Probably not, but that doesn't mean it can't be done.

Let's change the question. Can you read Greek, Chinese, Russian or Arabic? Chances are you can't. But would you stand up in class and say that there was no literature in those languages, or that no one could possibly read, much less write, those funny symbols? Hardly. Your classmates would certainly laugh, for they know, as do you, that millions of people can and do read and write those languages.

Now look at the dance notation symbols on this page. They are no more complex or frightening than those of foreign languages, are they?

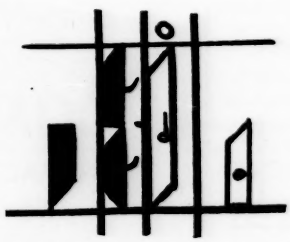
The Young Dancer Section is planning, with the help of Ann Hutchinson, President of the Dance Notation Bureau, to give you a preview of a dozen different dance notations — what they look like and how they can be read. The pages won't be a "course" in any one of them. Could you learn Hebrew or Chinese merely by reading a page about them? Of course not, but you could get an idea of what the letters looked like, the meaning of one or two of them, and something of the historical background of the language. That's what we hope to do for you in dance notation.

We'll start next month with Margaret of Austria's dance book, dated 1460. It is exquisitely beautiful and was widely read.

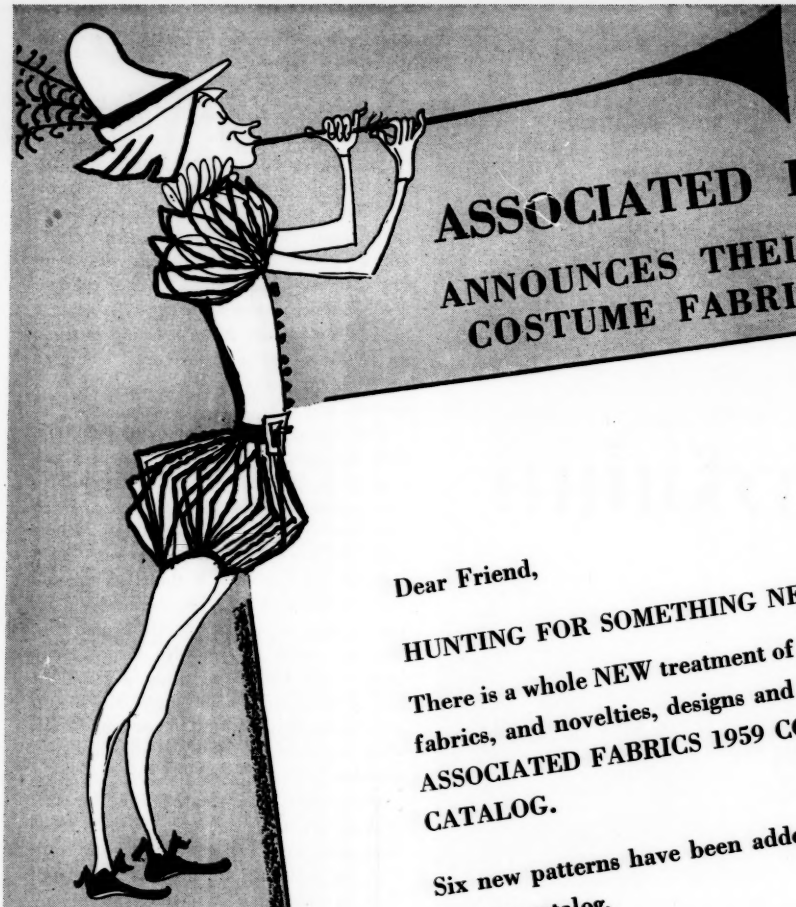
If you will cut out these pages and put them in your notebook, you'll be one up on your friends — and maybe your teachers — when the question of dance notation comes up in class.

Of course, almost every dancer has his own personal notation system, but usually at a crucial moment it breaks down and the question of "what comes next?" or "which foot am I supposed to be on?" remains unanswered. How much easier if, instead of a trackless Babel, we all wrote our dances down in a language we could all understand! It *is* possible. It was done in the past — why not now? Besides, progress has been made in the systems of dance notation. And progress is every dancer's business, especially the young dancer of the future. That means YOU.

REGINA WOODY



Illustrations Top to Bottom:
Russian language letters
15th-century Spanish dance notation
Indian language letters
Arabic language letters
Margaret Morris dance notation and Labanotation



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YOUNG DANCER'S BOOKSHELF

BY REGINA WOODY

Ages 10-14

The Blue Train: Story of Anton Dolin.
By Joan Selby-Lowndes.
253 pp. Abelard-Schuman, NYC. $3.50.

The Blue Train is the story of an English boy's love affair with ballet. From early childhood, Sydney Francis Patrick Chippendell Healey-Kay loved to dance. It took a lot of doing to convince his father of the value of ballet training, and this story speaks volumes for understanding parents who let a serious boy have his way even though they themselves were not sold on an artistic career. Every young dancer, especially those in their very early teens, will identify with the hard work of his early training. Moreover, as every young dancer is well aware of Anton Dolin's success in the field of ballet — as a partner, as character dancer, as mime and as choreographer — only a faint sigh will escape when the book ends with his success in his early twenties as the star of Diaghilev's *Le Train Bleu.*

10-14

Dancers Of The Ballet.
By Jane T. McConnell.
Illus. with photographs. 176 pp.
Thomas Y. Crowell, NYC. $2.75.

Dancers Of The Ballet are the excellently written stories of the lives of famous dancers from Taglioni, Pavlova and Nijinsky to Katherine Dunham, Agnes de Mille and George Balanchine. They are easy to read, accurate in every detail and surprisingly different one from the other. A worthwhile addition to the library.

12 and up

Robert Helpmann.
A Theatre World Monograph No. 19.
By Katherine Sorley Walker.
Illus. with photographs, 126 pp.
Rokliff, London; MacMillan, NYC.

Robert Helpmann is a name to conjure with in the field of ballet, but only by careful reading of this story of his life will you be able to grasp the full extent of his career. Not only is he a great mime and character dancer, but he has made enviable successes in his excursions into musicals, dramas, opera, as well as ballet. The book gives a breath-taking vision of the opportunities which have been possible for this brilliantly talented dancer. *THE END*

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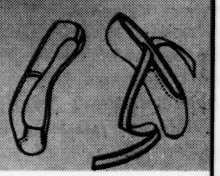

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(Continued from Page 53)

dances or Palestinian versions of European dances.

The overwhelming response to *Goren* not only inspired others to think and work in that direction, but encouraged Rivkah Sturman to continue her efforts.

There was hardly a historical event or celebration for which she did not create a dance. Among the former were *Im Hoopalnu* (Though Defeated), a dance of defiance inspired by the British blockade during the War of Liberation and created as a tribute to a group of courageous men and women who had come to Israel from the concentration camps of Europe. There

A harvest dance at a kibbutz . . .

was *Debka Gilboa*, commemorating the storming of Mount Gilboa at a time when Arabs from the surrounding settlements tormented and molested them continuously (Mrs. Sturman dedicated this dance to her nephew who lost his life during these battles), and *Vayiven Uziyahu*, a dance created in honor of Israel Independence Day (Uziyahu built towers in Jerusalem, and he built them strong). It was inspired, like so many others, by words from the Bible, as well as by the remarkable music, which, as Rivkah Sturman said, stunned her when she heard it—there was such an urgency to it. Among her holiday dances is the *Dance of Miriam*, better known as *Ashira L'Adonai* (I will Sing Unto The Lord). This is the prayer of thanksgiving which Moses sings after the crossing of the Red Sea. Both the song and the dance have become a traditional part of the Passover celebration, but it is danced on other occasions as well. Another holiday dance is *Ki Tavo El Haaretz* (When You Come to the Land). This is built around the theme of tree planting, and is usually performed on *Tu Bishvat*, the Jewish Arbor Day.

Shepherds are also an important part of the life and landscape of Israel, as they have been for thousands of years, and so there are many shepherd dances. Most of these are in the Arabic *debka* style. About two years ago, Rivkah Sturman created a

shepherd dance, *Be'er Basade* (The Well in the Field). Although it contains some steps which are already part of the Israeli folk dance repertoire, such as the step-bend, the *debka* step, and the grapevine step, plus a couple of newer ones, it is a most intriguing combination. Shepherds were also the inspiration for a charming little dance, *Shir Todah* (A Song of Thanks), which is simple enough to be done by children, as well as grown-ups. One of the occasions on which shepherd dances are performed is the sheep-shearing festival, at which time the shepherds invite their friends from neighboring settlements to join them in dancing, singing and feasting. This is one of the minor holidays now celebrated in Israel, and is reminiscent of our early American husking bees, quilting parties, etc.

There were also dances to express joy and happiness, which could be danced on many occasions. Among them are *Have Netze B'Mahol* (Come, Let Us Dance) — a gay, playful couple dance set to an old Jewish folk tune and combining a subtle, oriental quality with a mood of Hassidic

Elmore Blaisdell

Rivkah Sturman, one of the leading figures in Israel's folk dance development. . .

ecstasy; the lively *Zemer Lach* (a song to the homeland) containing the already popular grapevine and harmonica steps, with a slightly new twist; and *Kuma Eha* — a *hora* — danced to words which express its group feeling. The most popular of Rivkah Sturman's dances, however, and perhaps the most popular among the Israeli folk dances, are *Dodi Li* and *Iti Milvanon*. These two couple dances, in which the Yemenite step was used for the first time, were created to satisfy the need of teenager friends who wanted to dance as they did in the cafes, but without having to leave their own settlements.

(Continued on Page 75)

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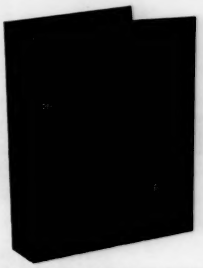

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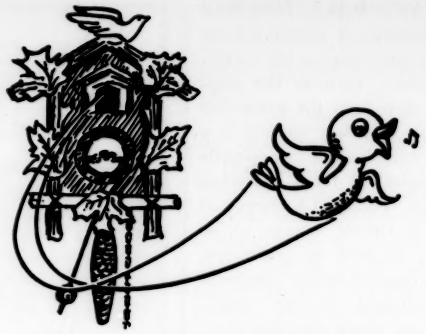

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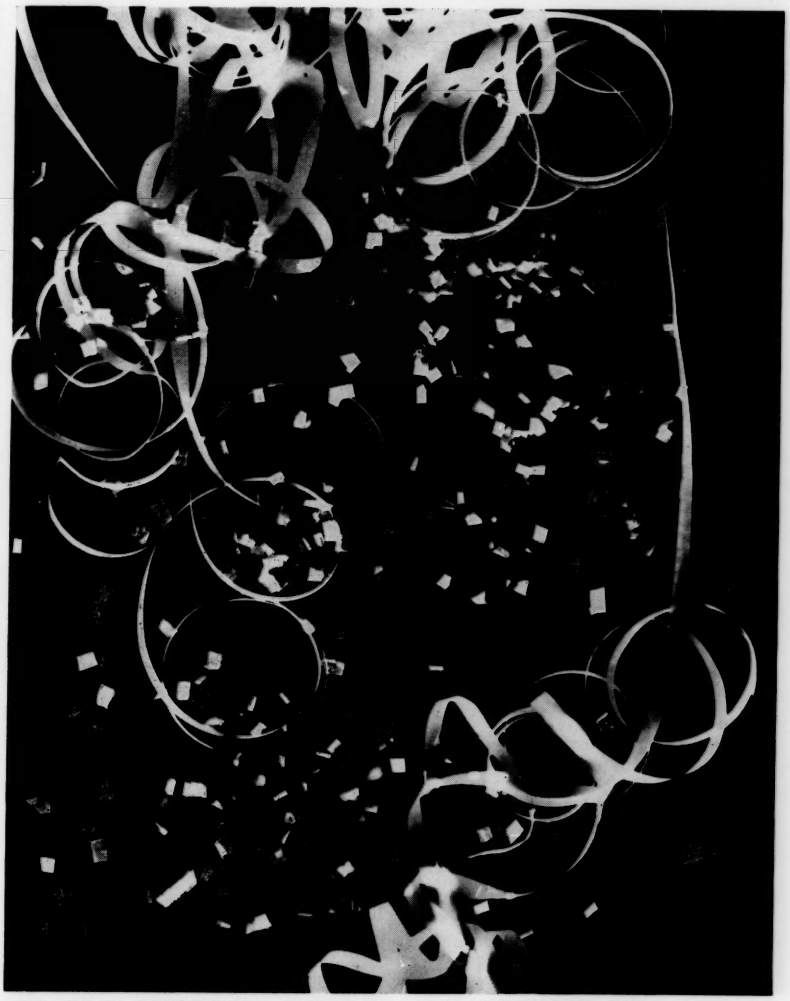


NEW YEAR GREETINGS: DANCE Magazine's BALLROOM USA extends best wishes to all its friends for a happy and prosperous 1959. This serpentine and confetti photogram by Rudolph de Harak echoes the spirit of holiday festivities.

"CASTLES IN THE AIR"

Era When Modern Ballroom Dancing Was Born Re-Created in New Irene Castle Book

Everything that's smooth, suave and smart in modern-day ballroom dancing began with Vernon and Irene Castle, the adored dancing couple of World War I days. The story of her 65 fascinating years has been told to Bob and Wanda Duncan by Irene Foote Castle Treman McLaughlin Enzinger in "Castles in the Air," published Dec. 4 by Doubleday (264 pp., $4.50, illus.). Mrs. Castle's day in the limelight did not end when Vernon met a tragic death in a wartime flying accident. She continued as a cabaret and musical comedy dancer, as a silent film actress, as a widely imitated innovator of fashion, and in her favorite career — which she still pursues — as the Number One champion of abused and homeless animals.

In her book we meet the front-page names of four decades — such miscellaneous luminaries as Weber and Fields, Queen Alexandra, Bessie McCoy, F.D.R., George M. Cohan, Mrs. Stuyvesant Fish, Marion Davies, Adolph Bolm, Diamond Jim Brady, Grand Duke Dimitri, etc., etc. We learn that the Prince of Wales was a pretty bad "pump handle" dancer, but that William Randolph Hearst was most adept on the ballroom floor. The reading is breezily informal and sometimes even more so between the lines — as, for example, la Castle's wry re-telling of her beleaguered efforts to fulfill an assignment as consultant on RKO's "The Story of

Vernon and Irene Castle," with Fred Astaire and Ginger Rogers.

With Doubleday's permission, we reprint below two excerpts from Chapter Eight.

D. D.

By the fall of 1913 America had gone absolutely dance-mad. The whole nation seemed to be divided into two equal forces, those who were for it and those who were against it, and even the champions of the cause had to compromise to stay in business. When "ragtime" swept the country the one-step came right along with it, killing off the waltz and the two-step. A list of the popular dances of the time reads like a table of contents for a zoo, with the Turkey-Trot, the Grizzly Bear, the Bunny Hug, the Camel Walk and the Lame Duck.

The battle of the newspapers began. Half of them condemned the new dances as not only unsightly, but downright immoral. When I had my appendix out the doctors got into the act. Half of them tried to prove that dancing had damaged my appendix and caused the attack. The rest of them stoutly defended both my appendix and my dancing. Dancing was good clean exercise, they said, and definitely therapeutic.

One newspaper conducted a survey of leading ministers and bishops of many denominations and then printed their cautious replies on the ethics of dancing. Most of them denied seeing such dances and they were about equally divided as to whether or not it was a sin.

If it was a sin, half the population of the large cities was in danger. New places were opening daily to cater to the business men who dropped everything early in the afternoon and trotted off to the nearest dance parlor for a lap or two around the floor. This practice began to cut into working hours and a prominent magazine editor fired fifteen girls for doing the Turkey Trot during their lunch hour.

One of my favorite newspaper stories concerns the New Jersey girl who was hauled into court for singing "Everybody's Doing It Now" and Turkey-Trotting down the street in a residential neighborhood. When the case came to trial a small riot ensued as the defense attorney insisted on singing the song and the spectators joined in when he reached the chorus. When the jury requested an encore the lawyer sang it again and did a fast Turkey Trot in front of the judge's bench, to great applause. The jury found her not guilty.

It was against the law to dance too close to your partner at the time and bouncers in restaurants tapped their patrons on the shoulder when they got closer than nine inches. One inventor went so far as to try to market a pair of metal belts with a nine-inch bar connecting them, to teach people how to dance with the right space between them.

Photos from "Castles in the Air"

CASTLE BOB: A 1915 view of Irene Castle's short hair-do. Through several bizzare style periods the casually non-conformist Mrs. Castle displayed an unfailing air of chic. Following the example of the dancer, millions of women cut their hair.

The one big target for the crusaders was the tango. I suppose its opponents objected to the man bending the woman over backwards and peering into her eyes with a smoldering passionate look.

As I look back on the tango battle, it doesn't seem possible that so many people could have been so worked up over something so very foolish, but I can remember quite vividly the furor it caused. A public school in Brooklyn split down the middle over the tango when one educator suggested adding it to the curriculum. Another promoter arranged to have a folk dance called the *furlana* done in front of the Pope, hoping to substitute it for the tango in America with papal sanction. There were no takers in jazz-smitten New York and the attempt brought an icy denial from the Vatican.

I am more amazed to find, in going back over the newspapers of the day, that in the midst of the battle Vernon and I were never attacked. I think now it was because both sides regarded us as their champions. We were clean-cut; we were married and when we danced there was nothing suggestive about it. We made dancing look like the fun it was and so gradually became a middle ground both sides could accept.

Gilbert Seldes, one of the outstanding critics of the time, spoke of Vernon and me this way:

"That these two, years ago, determined

the course dancing should take is incontestable. There were decisive characters, like Boileau in French poetry and Berlin in ragtime; for they understood, absorbed, and transformed everything known of dancing up to that time and out of it made something beautiful and new. Vernon Castle, it is possible, was the better dancer of the two; in addition to the beauty of his dancing he had inventiveness, he anticipated things of 1923 with his rigid body and his evolutions on his heel; but if he were the greater, his finest creation was Irene.

"No one else has ever given exactly that sense of being freely perfect, of moving without effort and without will, in more than accord, in absolute identity with music. There was always something unimpassioned, cool not cold, in her abandon; it was certainly the least sensual dancing in the world; the whole appeal was visual. It was as if the eye following her graceful motion across a stage was gratified by its own orbit, and found a sensuous pleasure in the ease of her line, in the disembodied lightness of her footfalls in the careless slope of her lovely shoulders. It was not — it seemed not to be — intelligent dancing; however trained, it was still intuitive. She danced from the shoulders down, the straight scapular supports of her head were at the same time the balances on which her exquisitely poised body rested. There were no steps, no tricks, no stunts. There was only dancing, and it was all that one ever dreamed of flight, with wings poised, and swooping gently down to rest."

DANCING FOR FUN: A light touch and sense of humor was the trademark of Vernon and Irene Castle's dancing. This 1914 photo shows the palm-to-palm finish of a turning figure. A widely copied fashion was Mrs. Castle's starched Dutch cap, which she designed herself.

I have a great fondness for that description because it describes the way it was, or at least the way I felt when I danced. Vernon *did* invent the steps, often on the spur of the moment, and by keeping my eyes firmly fixed on the stud button of his dress shirt I could anticipate every move he was going to make and we made it together, floating around the floor like two persons sharing the same mind. It was intuitive dancing, to be sure, because I never practiced if I could help it, and if it had been difficult, I'm sure I never would have had the patience to carry on with it.

If I can criticize his criticism, there is one thing he left out, a very important thing, the sense of humor that permeated all our dancing, the great sense of bubbling joy we shared together when we danced. It was impossible for us to be serious when we were dancing. If Vernon had ever looked into my eyes with smoldering passion during the tango, we would have both burst out laughing.

With the great boom in ballroom dancing, everybody rushed to hang out a shingle and proclaim themselves dancing teachers. Small-part people from the theatre rushed into the teaching business in droves, and if a clerk had ever sold ribbons for dancing slippers, he immediately rented a room and hired an assistant to take care of all the business he was sure to have . . .

If thousands of people flocked to take dancing lessons in studios, millions more at home faced the bewildering prospect of learning how to dance from diagrams printed in the newspapers and magazines. These articles always had a picture of smiling dancers at the top of the page, and somewhere in the first paragraph you would find a statement, "It's easy, just follow the simple diagrams." It was *not* easy and the diagrams were *not* simple. Some of them looked like diagrams for a home course in atomic power, with circles connected by straight lines and zigzag lines and dotted with numbers.

Practically every magazine had them except one, *The Ladies Home Journal.* Its editor was Edward W. Bok, a man who had built a magazine dynasty on his unerring sense of good taste. If a lady of the time read it in the *Journal* she could be pretty well satisfied that what she was reading was social gospel.

I had never felt very warm toward Mr. Bok because he often expressed his frowning opinion of ballroom dancing, and he insisted he would never have any pictures of dancing appear in *The Ladies Home Journal.* But, finally, we were invited to meet him in his New York office and after a pleasant chat Mr. Bok told us he wanted to run a feature in his magazine about us, with pictures and diagrams in subsequent issues to give his readers a home course in dancing. A real triumph for our appeal to the carriage trade.

With the publication of the pictures in the *Journal,* the bitter outcry against dancing came to an end.

"BONITA CAPRICE": The Misses Irene Foote and Norma Rosche performing a recital number in a New Rochelle, NY, dancing school.

Copyright 1958 by Irene Castle Enzinger.
Published by Doubleday & Co.

HAPPY BIRTHDAY: Still lovely at 65, Irene Castle celebrates a birthday with her present husband, Chicago advertising executive George Enzinger, at their home in the Arkansas Ozarks.

•

IT'S A DATE — BOYS

Surprisingly Un-Bostonian Etiquette Advice from a Boston Teacher-Lecturer

BY RUSSELL D. CURRY

(NOTE: Following is the first of a series of excerpts from a proposed book by Mr. Curry. The material is substantially a transcript of his highly successful lecture program, "It's a Date," which he has presented to junior high and high school audiences from coast to coast. The author, a specialist in teen-age work, teaches in many communities in Massachusetts and is director of the Curry School of Dancing

in Boston. He is also a delegate of the Dance Teachers Club of Boston to the US Ballroom Council. — Ed.)

So you have a date! Then let's get one thing straight. In all things to do with Dance and Social Etiquette — THE BOY IS THE BOSS! After all, it's perfectly natural that he be the boss because he's the strongest — in most cases. Gentlemen, when you get through applauding the fact that you are the boss, let's establish something else. Being boss doesn't mean telling other people what to do and where to go. Every boss has responsibilities. If you are going to accept the title of boss, then you must *also* accept the responsibility that goes with the job — *and she's it.*

Yes, boss! It's your responsibility to see to it that your date has your kind and thoughtful consideration at all times. Of course, by the same token she must be kind, thoughtful and considerate of you, too. You see, going out on a date is like signing a contract. She knows that the terms call for her to be kind, thoughtful and considerate of you. She also knows that you are bound by the same terms of the same contract. Also she *should* know that if you break the terms of said contract, (if you do not conduct yourself as a gentlemen) the contract is broken. She is no longer bound and therefore may use any means necessary (short of manslaughter) to control the situation (you). Girls, I'll say it again, but let me say it here also — You must *expect* good manners and consideration or you most certainly won't receive good manners and consideration.

Drawings by Robert Brandwein

The Invitation

When extending an invitation it is not considered to be in the best form to say, "Hey, Josephine, wha-cha doing Sat. night?" *That's none of your business!* This type of question does not constitute an invitation and so does not require an answer.

You're a nice guy, or you wouldn't be inviting her. She's a nice gal or you wouldn't be inviting her. The party sounds O.K. or you wouldn't be going. Therefore, you have reason to be a bit less casual when inviting her. You can be proud that you have something nice to offer her. You are complimenting her in that you are offering her this opportunity and seeking her company for the evening. Make the most of this occasion. Tell her about the evening — *all* about it. What is it — a dinner? A party? A dance? A record-hop? Where it is — at school? At a hall? Which one? At someone's home? Whose? When it starts and when it ends. What type of party is it — formal? Costume? Who's giving it — what person or organization? Outline all details and *then* extend your invitation. *Then* she'll know what she's getting into. She may or may not be able, or want to accept, and you must give her all possible information.

Suppose, for example, she does accept and you've neglected to mention that it's a dinner party you've invited her to. Well, not knowing, she sits down and being particularly hungry has a *large* meal with her family before you call for her. When she arrives at the dinner party there are two things she can do; she can either eat nothing, which will make the hostess uncomfortable — or stuff herself, which will make her uncomfortable. And it will be *your* fault, "boss."

Now why on earth should we bother to mention which hall the dance is to be in? Well, let me point out one reason and see how many you can think of. Some halls always seem to be too hot and some too cool. If she accepts, this knowledge will help her decide what to wear to be comfortable — so she'll be happier.

The reason for setting the time is obvious. So is telling her the type of party. She'll need to know what to wear and whether or not she can get home from her afternoon activities in time to be ready. Let's assume she has a date to go swimming in the afternoon. If your invitation is for a formal, her hair may be a problem; but if you're inviting her to a Hobo party, it's a cinch.

Who's giving it? It is always well to know who your hosts are to be. A person? An organization? If the Rotary Club is sponsoring the dance and her dad has just been kicked out for non-payment of dues, it could be embarrassing. You see, a little common sense helps make you a better boss.

Your Attitude in Extending and Accepting an Invitation

If any of you has given a party or been to one where everyone arrives with the attitude that they would much rather be doing homework, you know that nobody has any fun. You also have seen what happens to a swell party when someone arrives with the attitude, "Well, I'm here — entertain me!"

When giving a party, you invite people hoping they'll have a good time. And you do your best to see that they do. When accepting an invitation, your efforts must be the same. If everyone arrives at a party with the attitude that he is going to do his level best to see that *everyone* else at the gathering has a good time, the party is bound to be a success and you are bound to have a ball.

(To be continued)

"ROUNDS" GO ENGLISH

Waltz with International-Style Flavor in Round Dancing, Ballroom's Cousin

BY DOROTHEA DURYEA OHL

Now here's a real double-play — a "Tinker-to-Evers-to-Chance" combination in the ballroom world (you have to have been a baseball fan of long standing to remember that famous threesome). It's a Round Dance sequence in the English ballroom competition style. It is rather a paradox, combining as it does one of the oldest forms of dance with one of the newest entries in the ballrom field.

Round Dancing (designated "R/D" by its enthusiasts) is credited with being the antecedent of our modern ballroom dancing. The Squares, Rounds and Contras of an earlier day, all danced in set figure sequences, gradually gave way to the modern concept of combining steps and figures according to individual preference and convenience. R/D was the real progenitor of ballroom dancing, since of those three early forms, R/D was the only one where contact with one's own partner remained constant (and no necessity for a definite

number of couples to fill out a set, as in Square Dancing), thus making it possible for the man to lead his partner into variations on already known steps and to improvise new ones as fancy (and ability!) dictated.

English (or International) style for ballroom competitive dancing is really not so new — this teacher has been studying it off and on for over 20 years. The English have been much more ballroom-competition-conscious — and over a longer period of time — than we have been on this side of the Atlantic. There it has more the aspect of a sports competition, resembling somewhat figure skating contests as opposed to just-for-fun-skating. The distinctive English style of ballroom dancing evolved from the regulations under which the numerous contests were run. Similarly, a style readily recognizable, and familiarly referred to as Harvest Moon Ball Style, was born out judging rules established by the *NY Daily News* for its Harvest Moon contest, America's oldest and best known competition.

Now that the USA is becoming more contest-minded, interest in English Style competitions is also on the increase — witness the fact that quite a few entrants in various recent contests have included English Style features in their repertoire of steps and have managed to place among the One-Two-Three of the top dancers.

Now, whether you, as a ballroom enthusiast, have any interest in entering competitions or not, this writer feels sure that any ballroom dancer would enjoy adding some of the attractive English figures to our own American favorites. Stumbling block is that, for the uninitiated, most of the written material on English Style is rather complicated. So we give our thanks to Betty Byers, of Glendale, Calif., a member of the Round Dance Teacher Assn., for sending notes on an R/D waltz sequence with an English flavor. She reports that she worked this out after consulting with English ballroom teachers, and it seems to bring at least some slight knowledge of English Style ballroom within the grasp of any dancer.

Mrs. Byers, who teaches R/D for the Glendale Recreation Dept., tells us that this R/D Waltz may be danced to any waltz music, and that she particularly likes Victor Silvester's *Adorable* (an English disc) — so she named her R/D Waltz after this record. She adds that since English records are not always easy to obtain, Guy Lombardo's *Greensleeves* (Decca 9-29337) is a perfect substitute.

The following description is for Sequence II of the R/D *Adorable*. Sequence I consists of (after an introductory fwd and bwd balance) 3 fwd waltz steps in LOD, then a right turn in 2 waltz steps, followed by a R fwd waltz in LOD with next a left turn in 2 waltz steps; these 8 measures to be repeated in order to balance perfectly with the 16 measures of the 2nd sequence. Mrs. Byers suggests that if you wish to make this a longer number, you continue alternating Sequence I with Sequence II, and this writer adds that *Adorable* would be a fine number for group demonstrations or recitals.

R/D WALTZ — "ADORABLE"

(Description for Man; Girl counterpart unless otherwise specified. Closed Pos. to start.)

Meas.	*Cts.*
1. L fwd Waltz	1,2,3
(Following 3 meas. — No. 2, 3 & 4 — constitute a Natural Spin)	
2. R fwd Waltz, turn ½ right	4,5,6
3. Continue turn: bwd L fwd R, swd L — finish facing diag twd wall	1,2,3
4. R bwd Waltz (diag bwd from wall)	4,5,6
(Following meas. constitutes a Whisk)	
5. Begin and end facing diag twd wall: fwd L; swd, and slightly fwd, R; cross (tight) L behind R, in R Outside Pos. (Girl: cross R *behind* L)	1,2,3
(Following 4 meas. — No. 6, 7, 8 & 9 — constitute a Fall Away)	
6. Remain in ROP, facing diag twd wall: fwd R, fwd L, bwd R	4,5,6
7. Bwd L, bwd R, fwd L (same pos.)	1,2,3
8. Repeat Meas. 6	4,5,6
9. Repeat Meas. 7	1,2,3
(Following meas. constitutes a Wing)	
10. Cross R over L, hold 2 cts. *Girl* walk LRL, crossing (in front) to Man's other side into L Outside Pos.	4,5,6
11. In LOP, repeat Meas. 5 (Whisk)	1,2,3
12. Fwd R (release R arm from Girl's waist and with L hand lead Girl into left turn) and hold 2 cts. *Girl* (release L hand from Man's shoulder) turn left: LRL	4,5,6
13. L fwd Waltz (Closed Pos.) turn ½ left	1,2,3
14. R bwd Waltz, complete left turn	4,5,6
15. L fwd Waltz	1,2,3
16. R fwd Waltz, turning Girl as in Meas. 12	4,5,6

NBC-TV Photo

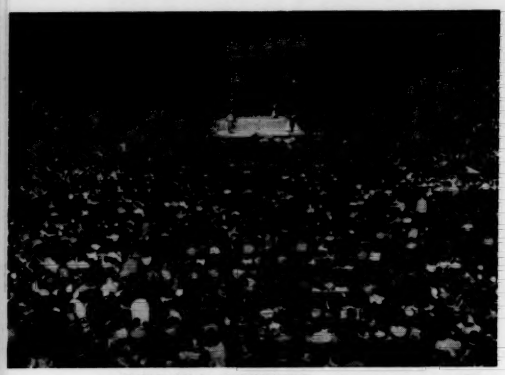
NIFTY TEACHER: Starlet Linda Cristal, touring the US to promote her new film, "The Perfect Furlough," recently gave a Mambo lesson to Bert Parks on NBC-TV's "County Fair." On the program it was announced that the best letter received from an organization (veterans' unit, PTA group, community club) would win Miss Cristal in person to give members a Mambo class. Not in the offer was a promise of the above teaching costume.

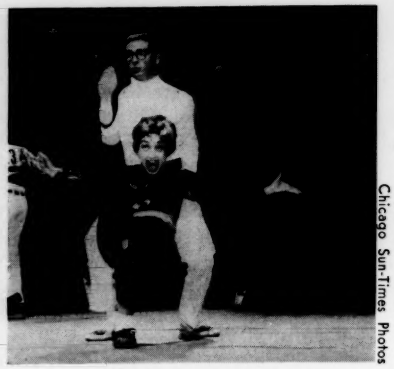
To recapitulate the above sequence: Fwd waltz; natural spin; whisk; fall away; wing; whisk; under the arm turn; reverse turn; fwd waltz, fwd waltz (twirl for girl).

Style suggestions and comments from D.D.O.: Meas. 3 contains what I have always referred to as a "Pivot turn (R)" and I like to do Meas. 2 and 3 encompassing one and a half turns to the right (Man pivoting: Bwd L, fwd R, bwd L — finishing with his back to LOD) and return to LOD by turning ½ left with the R bwd Waltz (of Meas. 4). This would not be permissible in English Style, as I understand it, since the couple does not remain steadily diag twd wall.

In Meas. 5 (Whisk) the "Cross" should be so tight that the little toe of one foot as nearly touches the little toe of the other as is possible. In Meas. 6,7,8,9 (Fall Away) the action is somewhat similar to that in fwd and bwd Twinkle Steps — minus the Twinkle's "close" on the 2nd movement — with a "rise and fall" motion, and a slight weaving effect (by turning somewhat — in opposite directions, still facing diag twd wall — on each 3rd movement — cts. 6,3; 6,3).

In Meas. 12, the turn as described there seems to me to be identical with the Loop Turn as frequently seen in Lindy and Rumba. And just to tie up all the loose ends (although I am sure there is no real necessity for this piece of information) — Waltz: Fwd (or bwd) L (or R); swd R (or L); close L (or R).





Chicago Sun-Times Photos

***CHICAGO CONTEST:** As is now traditional, more than 22,000 spectators jammed the Chicago Stadium for the annual Harvest Moon Festival sponsored by the Chicago Sun-Times, held this year on Nov. 22. Shown above right are Sheldon Chapman and Davida Appleby, who competed in the Adult R 'n' R division.*

STANDARDIZATION — II

Attempting to Resolve Confusion on Aim to Arrive at Teacher Agreement in U.S.A.

BY DONALD DUNCAN

Since the Committee on Standardization and Contests of the US Ballroom Council launched its activities, DANCE Magazine has received much pro and con mail, and we have been drawn into many discussions of the lively topic-of-the-moment, standardization.

Our estimate of the situation is that the majority of teachers seem to be in accord that the ballroom world will benefit greatly by nation-wide agreement on matters of terminology, basic steps and basic teaching procedures. Those arguing the case for standardization generally point to two examples of success. One is the use of "International" (or "English") Style in about 40 countries of the world (and the USA is not one of them). Another is the adoption of uniform terms and methods by the highly profitable chain schools. To the pro-standardization camp, the persistence of individualism by the independent teachers of the USA appears oddly and unnecessarily chaotic.

Some instructors oppose the idea of any kind of uniformity. They seem to suspect a plot to impose some kind of regimentation and express fears that they are being asked to surrender unconditionally to the Internationalists. Those who are anti-standardization argue that "American Style" ballroom dancing offers more freedom, more opportunity for individual expression, is more suited to our national characteristics, etc.

This is not to be an attempt to determine which side is right and which is wrong. It goes without saying that both have valid points. But the endless arguments have been getting nowhere -- and for a very good reason. In America we have produced great ballroom dancers and dancing. Yet those who are pro-American-Style have little in the way of a formulated program on which they can find agreement. If the charm and strength of American Style comes from variety-through-individualism, by the same token it is the more difficult to propagandize in its favor because of the problem of defining what it actually is.

It seems to us that progress is possible only if we postpone mere arguing until a time when all sides have a much clearer understanding of these styles. International Style is already formulated, outlined and standardized, but the truth is that not too many teachers here know enough about what it really is. Let's all find out. At the same time, let's apply our American scientific know-how to defining what *we* have. Not until then will attempts at comparison have much meaning.

Recent communications have expressed two divergent points of view. One comes from Ralph S. Abel of the Continental Dance Studio in Corpus Christi, Texas. Following are excerpts from his letter:

"Standardization represents the greatest challenge we have ever had before us as ballroom teachers. Before we can have standardization we must have understanding of one another, we must be open-minded enough to examine one another's thoughts, beliefs and theories to see how many of us are saying and teaching the same things in different ways . . . Too often when we listen to other teachers express a view, we subconsciously look for a difference of opinion; and once we find something to differ on, we close our minds to any other thoughts they might disclose . . . After reading a report in *Dance Beat* by Byrnes & Swanson, I no longer feel standardization will be as difficult as I thought. Apparently the teachers of Europe came to an agreement on terminology. They can speak the same ballroom language and still have individualism in their teaching."

Another letter comes from NYC teacher Jeremiah Edmund Richards, from which we present excerpts:

"It has become increasingly obvious from certain articles appearing in DANCE Magazine and from the trend and utterances of some "dance organizations" that conformity in the ballroom field is a necessity. This is utterly ridiculous, especially at this time when educators throughout the US have recognized the fact that "conformity" in teaching has been a failure. "Conformity" in the ballroom field seems to have its greatest voice in the exponents of the "English Style." It would be well to remember that we as a people have been and — please God, always will be — a nation where the individual has always retained his individuality and as a result man's creative energy has been able to develop without fetters.

"Today ballroom has a tremendous popularity because each region is enjoying its own self-expression. The happy-go-lucky style where sheer enjoyment of social dancing reigns has proved contagious. The ostentatious display of exhibition dancing was never meant for the social dancer.

"Why this sudden trend to give everything a name? Why is nomenclature so important? In the classic yes — that is perfectly understandable, but even there you have various schools of thought at variance with one another. But ballroom dancing as we know it is as American as apple pie. We love it for the blessed feeling of getting up and moving in time with the mu-

sic utterly unselfconsciously . . . Years ago we went to dancing class because the "Dancing Master" would tell us how to behave socially. We were taught simple steps and sometimes a fun dance. Always there was something new. Children of other teachers were there, and it was exciting because they did some different steps. We could learn from them and show them some of ours . . .

"If a standardization of terms is thought necessary, that is perfectly understandable, but at no time should any organization attempt to dictate to the individual teacher, for it is the individual who dignifies the organization, and the organization can be only as good as the creative ability of its individual members. What we do need is a re-evaluation of the art of teaching . . . In the meantime let's not become so demanding that we kill the goose that laid the Golden Egg."

SIDELINES SYMPOSIUM

FLASH EXTRA!

Stop the presses. Ballroom teachers, there *is* a Santa Claus, and he came early this season. Mark down Dec. 8 as a date to be remembered — for on that afternoon all ballroom teachers concerned with teenagers received a gift. There was a Waltz and some Waltzers on the ABC-TV *American Bandstand,* which for 5 days a week and 52 weeks a year features R 'n' R Chalypso (that poor apology for Cha Cha), and slow-SLOW music, which is productive, in my estimation, of a most unattractive form of fox trot. I would think that the dancers on the show and the millions of youngsters who watch the program and want to dance "just as they do on *Bandstand*" would greet this as a welcome change from the same old stuff.

True, when emcee Dick Clark announced, "Now, here comes the big one, *The Chipmunk Song,*" (Liberty label #F55168), one could not say that the floor was packed. But dancers there were and most of them One-Two-Three-ing right in time. One couple were really outstandingly good waltzers — and they ALL looked happy! Run — don't walk — to your nearest record store and buy this bright waltz tune before it disappears from the hit list. And you can truthfully tell your young pupils, "This is what they're dancing on *American Bandstand.*" Oh, for more hits in ¾ time!

Another gay package from the same gift-giver is the restoration of the Conga lines of yore, with the playing of the new disc, *Rock-a-Conga* (Cameo #C155), which has a male voice in the background chanting, "1,2,3,KICK." Conga lines are always a sure-fire fun item on the party bill-of-fare, and here they have been returned to us just in time for all our holiday doings. More fun possibilities have been sent our way with an R 'n' R version of *La Raspa,* the *Mexican Hat Rock* (Cameo #C149).

On this same eventful day, to the somewhat Dixieland strains of the Quaker City Boys (their latest hit is *Teasin'* and *Won't You Come Out, Mary Ann?* — Swan #S40-23), I saw a few couples dancing, not the usual Lindy, but a rather spiritedly dignified "advance and retreat" type of thing (reminiscent of "fwd and bow, bwd and bow" of Virginia Reel), accompanied by "Hook R (or L) arms" circling maneuvers. Could these departures mean a break in the everlasting monotony of that familiar *Bandstand* trio, Lindy, Chalypso and slow-SLOW?

Like most working people, this reporter doesn't get much time for afternoon TV watching. We are grateful, therefore, to those who share with us their knowledge of *Bandstand* doings. A particular "thank you" to teacher Anita Gordon of Forest Hills, N.Y., who recently journeyed to Philadelphia to study the show at point of origin. Next month we bring you her notes, presented to the NYC Chapter, on *Bandstand's* "Philadelphia Lindy." This is a slightly different twist to the usual Lindy Six, with a Lindy Eight making an unexpected appearance. *D.D.O.*

NEWS OF BALLROOM DANCE

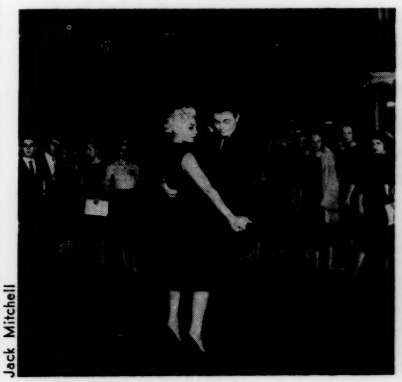
DANCING BY DANCE

At a recent meeting of the NYC DMA chapter we watched an attractive young teacher couple and learned they were from the Betty Malon Dance Studios in Waterbury, Conn. The young lady was Barbara Malon, and her partner was named, appropriately, Mike Dance. He swears the monniker is real.

MURRAY TEACHER CONTEST

Kathryn and Arthur Murray were hosts at a party and contest for NYC area Murray teachers Dec. 14 at the Roosevelt Hotel ballroom. Contest was in 3 divisions. "Gold" winners: 1st, Merle Bloom & Johnny Davis (5th Ave. studio, NYC); 2nd, Lee Margarit & Gianni D'Agostini (43rd St. studio, NYC); 3rd, Mary Ann Morgan & James Doran (White Plains, NY, studio). "Silver" winners: 1st Freddie Tripp & Evan Sands (5th Ave.); 2nd, Ann Sydnor & Arthur Shearer (43rd St.); 3rd, Bobbie Lawrence & Cliff Poulsen (5th Ave.). "Bronze" winners: 1st, Ann Carfi & Joseph D'Eredita (Newark, NJ, studio); 2nd, Joan Courtney & Leonard Scott (B'klyn studio); 3rd, Claire Young & Jerry Blaine (43rd St.).

Judges were B'way producer George Abbott, choreographers June and Marilyn Taylor, and DANCE Magazine's William Como. Prior to the contest, teacher groups performed Cha Cha, Mambo and Tango numbers. A hilarious "Gold Star Tango" ensemble was engaged on the spot for the Murray TV show.



Jack Mitchell

"THE PHILADELPHIA": Another of our camera visits to teacher material sessions — this time to the NYC Chapter of Dance Masters of America on Nov. 16 at the Sheraton-McAlpin Hotel. A highlight of the day was "The Philadelphia," a new Lindy twist presented by Anita Gordon and Johnny Carruthers, left, above. In foreground of photo at right, Earl Atkinson, Pres. of the chapter, and Poughkeepsie teacher Barbara Rutherford try out the novelty. Behind then (in dotted dress) is DANCE Magazine's Dorothea Ohl, with "Killer Joe" Piro as partner. "Philadelphia" notes will be published here next month.

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MID-WEST BALLROOM NOTES

The Sun-Times Harvest Moon Festival this year was easily the most beautiful and most spectacular. On Nov. 22, before an audience of 22,000, Judy Stalf and Leonard Scumaci, who had been coached by Helen Anderson, won the all-around championship dance crown, after placing 1st in fox trot, 2nd in cha, cha, 2nd in tango and 2nd in waltz. They were probably the youngest of all the contestants, she being 19, and he, 23 years old. The winners of the "free style" event, interestingly enough, danced to accompaniment by a vocalist. Another novelty feature was dancing with Hula Hoops. Harry James and Benny Sharp supplied music for the Chicago Stadium event, which was a complete sell-out 2 weeks in advance.

12-year-old Tommy Roemer of Toledo, pupil of Marie Bollinger Vogt, was due to appear on the Dec. 23 Arthur Godfrey Show. (Mrs. Vogt's youngsters were shown in the featured Cha Cha Choo Choo photo last month.)

Grace Hansen, Dance Coordinator for the Metropolitan YMCA's in Chicago and suburbs, will have charge of the dancing for the Pan American games in Chicago next summer . . . The Chicago Nat'l Assn. of Dance Masters mourns the loss of Tom Birchler, who was found burned to death in bed — cause unknown. He was a former CNADM President and taught ballroom for many years on Chicago's south side.

Alada Alexander of Lebanon, Ind., has added a TV program to her dance activities. She teaches ballroom to both teenagers and adults. Terms are 12 weeks, with "coke parties" at mid-term, and cotillions at term-end. Parties include dance contests at the country club. Coat suits for the boys and full skirts, silk hose and slippers for the girls are the "good grooming" requirements for her class lessons, in which she is assisted by Carol Hickman. With the cooperation of the Jr. HS principal, they plan an "award scholarship" for a boy or girl showing the "most courtesy and best deportment." Alada is on the faculty of CNADM.

Marion Harvey of the Garrett-Harvey Dance Studio in Villa Park, Ill., who is assisted by Bill Steadman, has 24-week terms, limited to 60 — one of 7th graders and one of 8th graders. Courses are divided into 2 sections — one with basic fox trot, waltz, jitterbug and polka, and the 2nd adds cha cha, tango and samba. Each lesson consists of an hour of teaching, a 10-min. intermission for cokes, and a 40-min. social and practice session.

Louise Ege

Yemenite dancers bring to Israel its most ancient music and dance traditions . . .

DANCING IN A BIBLICAL LAND

(Continued from Page 65)

The success of the first Dalia Festival in 1944, which was attended by some 5,000 spectators, not only aroused the public's interest in folk dancing, but was the go-ahead signal for the leaders to get organized. A folk dance committee was therefore organized about a year later under the name of *Va'adah l'Rekude-Am*, later changed to *Mador le Rekude-Am*. Almost immediately plans were laid for the next Dalia Festival, to be held in 1947. In the meantime, however, the Committee, which consisted of representatives and leaders from the various settlements, was occupied with planning, organizing and teaching. In addition to planning long-range programs, and sometimes acting as a testing ground for new dances, they also held conferences at which musicians and other artists were invited to give talks or take part in discussions.

Sara Levi-Tanai, before Inbal took up so much of her time and energy, also kept in touch with the Committee and was helpful in interpreting the Yemenite mood and style, as well as contributing dances, music and lyrics. In addition to being a gifted choreographer, Mrs. Levi-Tanai (who was born in Israel, of Yemenite parents) is well known as a composer and poetess. Later on, Margalith Oved, now Inbal's leading dancer, also attended some of the dance courses and, on occasion, both taught a dance and gave workshop classes in Yemenite movements.

One cannot speak of the Dalia festivals without mentioning two people, in particular, who were responsible for introducing and carrying on the tradition of holiday festivals. These are Yardena Cohen and Leah Bergstein.

Yardena Cohen was particularly concerned with the celebration of festivals outdoors. In addition to arranging special performances (or pageants) based on Biblical themes — such as the Water Festival at Ginegar, the Wine Festival at Zikhron Ya'akov (an ancient custom revived in 1952 after an interval of almost 2,000 years) — she organized and helped to establish a tradition of harvest and other festivals at *kibbutzim* and *moshavim*. Yardena Cohen is not only a dancer, but a creative artist with an excellent background of music (including an extensive knowledge of oriental tunes), and the ablity to bring together the past and the present in simple but dramatic terms. She has drawn most of her inspiration from the Bible. Although she has been responsible for a number of fine performances, and for the creation of many lovely dances, including the popular *Mahol Ovadiah* (a dance dedicated to her drummer, Ovadiah) and *Mahol Hagat* (the dance of the wine-pressers), her greatest contribution has been the revival of some of the ancient festivals and the interest thus stimulated in holiday festivals in general. These are important not only because they helped to establish a bridge between the ancient and modern, but because they also helped to establish a welding community spirit.

Leah Bergstein has been serving the needs of Ramat Yohanan in the Emek Zerulun for about eighteen years. She is responsible for reviving the Omer Festival,

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DANCING IN A BIBLICAL LAND

(Continued from Page 75)

for which Romat Yohanan is particularly noted. This is another ancient agricultural festival celebrated during the week of Passover. As it is said in the Book of Leviticus: "When ye are come into the land which I give unto you, and shall reap the harvest thereof, then ye shall bring the sheaf of the first fruits of your harvest unto the priest." This festival includes a processional of members of the *kibbutz* and guests descending from the settlement down to the fields of ripening barley; colorfully robed girls dancing to the melodies of a flute and the full-tone harmony of the settlement's choir — usually against a background of sinking sun, then a rising moon, the Carmel Mountain in the distance, the variegated lands of the Emek, and the wooded hills of Ramat Yohanan and the fields of corn in the immediate foreground; the cutting of the corn with the scythes; the placing of the sheaves in baskets; the processional back; and more dancing, while the *omer* (the basket of sheaves) is lifted high, and the words "Wave the Omer" blaze into the night.

Among the dances which were inspired by the Omer Festival are Leah Bergstein's *Shibboleth Basadeh* (the fields are filled with sheaves), a pleasant and quite simple *hora; Hakotsrim* (The Reapers), a couple dance in which the man represents the reaper and the girl a scythe; and Gurit Kadman's *Hakotsrim Hedad* (Hail to the Reapers).

Miss Bergstein also composed, in connection with Succoth (the Festival of Booths), a very exciting *hora, Ray Brachat,* which is becoming very popular.

The festivals also gave some of Israel's talented composers an opportunity to create some memorable music. Among them are M. Weiner (Shelem), also of Ramat Yohanan, with whom Leah Bergstein has been working, and the late S. Postolsky, with whom Rivkah Sturman had the good fortune to collaborate. Postolsky composed many lovely holiday songs, a number of which have already become traditional. Yedidia (Gorochov) Admon was one of the first to realize and point out the important contribution of the Yemenites. These are only three of the many composers whose music has either been the inspiration for, or has helped in, the creation of so many of these dances.

The 1947 Dalia Festival brought together about 30,000 people, not including the 500 dancers. The program was completely Palestinian. According to reports,

(Continued on Page 92)

REVIEWS *(Continued from Page 25)*

music muttering over them in sparse woodwindy fashion. And as the dance progressed, its patterns were sharp and clear, with overtones of playfulness. It was performed with great style.

But along toward the middle, Mr. Christensen felt impelled to inject a theme — a sort of satire on non-conformity in which six dancers entered wearing white gloves only to find the leading couple in colored ones. All abandoned their gloves until the end when the six arrived in dark ones, and the leading couple took to white ones. The device remained merely that — a device. And in a sense it interfered with the relatedness of music and movement.

In addition to the diversion of premieres, there was heady performing in virtually every repertoire piece that we saw . . . but more of this in our summation at the end of the entire ten-week season.

Jean Cebron
92nd Street "Y"
Nov. 9, 1958

Reviewed by Selma Jeanne Cohen

Jean Cebron is a French modern dancer who has been seen here previously but usually as contributor to a program including other dancers. This concert was completely his own. He functioned as sole performer and choreographer and — in three instances — as musical composer.

The dancer has remarkable technical control of a strong and beautifully disciplined body. While he never makes a point of virtuosity, his slow, sustained movements are a pleasure to watch, his line is clean and his execution precise.

The choreographer was at his best when presenting an impressionistic study. His *Wild Horse* was appropriately arrogant and full of vitality. *Aquatic Vision* had the sensual fluidity of movement under water. In both cases, the lack of musical accompaniment was justified, for the pieces had an interesting rhythmic flow of their own.

In other works, notably *Three Poems*, Mr. Cebron seemed slavishly bound to the sounds emitted sporadically by his electronic tape. As the sounds were abrupt and disjointed, so was the movement. And while some of the individual movements were intriguingly inventive, they lacked variety.

In only one number did Mr. Cebron use a dramatic base. In *Saint George and the New Dragon*, the hero descended from heaven to vanquish the enemy and returned in glory. This was the only dance on the program with a real structure, for Mr. Cebron seems incapable of giving form

(Over)

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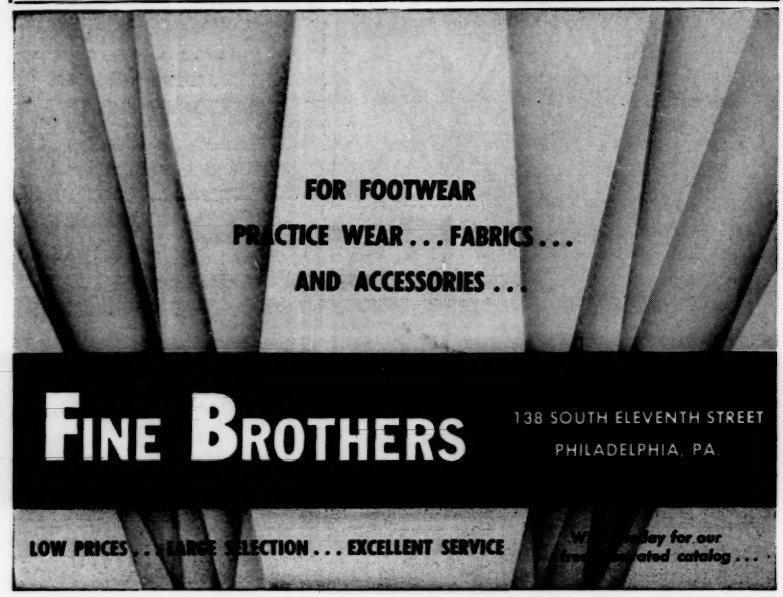
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REVIEWS *(Continued from Page 77)*

to his mood pieces. No matter how fascinating and evocative their isolated movements, they fail in their ultimate effect because they lack a line of development. They have no climax, no resolution. There is only repetition of a theme, frequently devoid of even dynamic variation.

Mr. Cebron devised some of his own tape recordings. Others were by Celso Garido, Oliver Messiaen, Arnold Schonberg and Jay Watt.

Ballet Espanol Ximenez-Vargas
Brooklyn Academy of Music
November 15, 1958

When first we saw the Ballet Espanol Ximenez-Vargas in its unheralded American debut last spring, we were dazzled by its stylishness and theatricality. But this time, new and even more satisfying values were revealed.

Every work on this program was tempered by intelligence and unfailing good taste. It would have been so easy, for example, for Roberto Ximenez, in his solo *Zapateado del Estampio*, to be carried away by the applause greeting his virtuoso taconeo. But his body remained quiet, his face concentrated, the dance elements in proportion.

Mr. Ximinez' style, more than Mr. Vargas', seems to dominate the company. The approach is elegant, contained, essentially serious. (His own face has an Indian impassiveness. But when he does smile, it is as though the sun had found the stage.)

Mr. Vargas' style, as in the solo *Danza del Chivato*, is softer, more personal. But in the opening *Sin quererlo nibuscarlo, Petenera, Petenera*, he achieved true dramatic stature.

We are particularly fond of this work, for it captures in dance terms some of the strange overlay of pride and primitive anger found in the plays of Garcia Lorca. But unfortunately, it opened the program, which meant that its subtleties were wasted on a late-arriving audience.

One of the measures of taste in the direction of the Ximenez-Vargas ballet is the selection of material for the individual dancers — the diminutive quickness of Maria Gloria in the *Suite Aragonesa* — the slightly brash confidence of Lupe Soler in the *Impresiones Ibericas* shared with Flamenco singer Domingo Alvarado (one of the finest exponents of cante jondo we've ever encountered) — the dramatic sincerity of Ines de Juan stamping in answer to the pitos of her lover in *Petenera* or charming a whole group of men to their feet in the cafe scene of *De Querer Amores* — and finally, the aloof fire of Jose Lopez in every one of his appearances.

This is obviously a company chosen like pearls and placed into a setting that treats the Spanish idiom as an expressive medium, rather than an arrangement of folk patterns — and that believes in polish and control, rather than the caprice of personal explosiveness.

Ballet Attique
St. Mark's Playhouse
Nov. 18 through Nov. 23, 1958

If only sincerity were synonymous with creativity! Then the first season of this recently formed company would have been a triumph. For throughout, in the choreography and in the performance quality, there were evidences of earnest endeavor. But . . .

The artistic director, Waynne Warren, is an inexperienced choreographer, and one who has comparatively little to say in dance terms. All of her works were constructed in the same way — with sudden spurts of movement dissipating into static pictures. Rhythmically the result was like an automobile with clutch trouble.

The program, which began very late and had interminable intermissions, was divided between pure-dance works (*Mood, Waltz,* and *Pas de Cinq)* and dramatic works (*Fallout* and *Contraire*). In none of them was there a discernible motivation for changes in mood or changes in dramatic emphasis.

Miss Warren is, however, a persuasive director. Her small group performed with absolute devotion. And some of the dancers (notably Michael Dawson and Olivia Johnson) showed an expressive potential.

The most professional element was the printed program by Richard Brightfield.

Dances by 3
92nd Street "Y"
November 22, 1958

The first requisite in creating a work of art is having something to say — something urgent and above all, individual. The three choreographers — George Mills, Louis McKenzie, and Cyril Peters — making their joint debuts in this concert

IN THE NEWS

***YOUSKEVITCH INSTRUCTS:** Among the enticements arranged for the 2nd Jr. Dansnotators Forum at the Dance Notation Bureau on Nov. 16 was a class by Hanya Holm, a talk by Walter Terry, and a discussion of pantomime by Igor Yousketvitch, above. Thirty children from three states attended.*

each had about one thing to say. The remainder of their efforts could be classed simply as "wing-trying."

Mr. Mills' most effective work was his solo *Judas*, a deeply felt depiction of guilt and fear. Crouching, with his body outlined in a reddish light, he straightened his arms, reached to the ground, and lunged forward as though pursued.

For his group dance, Mr. Mills selected the well worn theme of a revival meeting. Called *Ring Shout*, it had the usual convert, singers, minister, and congregation. For the most part it lacked the poignancy of ancestral memory.

Choreographer Louis McKenzie tries to achieve a sophistication of atmosphere without a concurrent sophistication of structure. Only in the duet *3 for 2* did the elements begin to coincide. The work consisted of a lyric solo for Plumath Brents, a debonair one for Mr. McKenzie, and a warm coming-together for the two.

Mr. McKenzie's musical excursions, *Solo Piece* and *Three People* were naive in their probing of Scarlatti and Mozart.

Cyril Peters created some lovely images in *Zwei Erneste Gesange*. It was a female quartet that sensitively combined swaying and curving and leg swirls with a lush Brahms accompaniment. But in his ambitious group work, *The Ceremony of Innocence*, Mr. Peters displayed a facility for imitating the surface characteristics of a work in the Graham tradition — but with little intellectual or dramatic base. And like many inexperienced choreographers, he was long-winded.

The most exciting element of the program was the forceful — but never forced — lighting of Tom Skelton.

Erick Hawkins'
"Here and Now with Watchers"
Hunter Playhouse
November 29, 1958

Was it the poet Milton who advocated the balance between heart and mind in the education of a child? If so, what would he have said of *Here and Now With Watchers?* For here was a work, performed without intermission for an hour and a half, that represented a triumph of the intellect. And it was triumph — or perhaps domination — of the mind in an inherently emotional experience — the mating experience.

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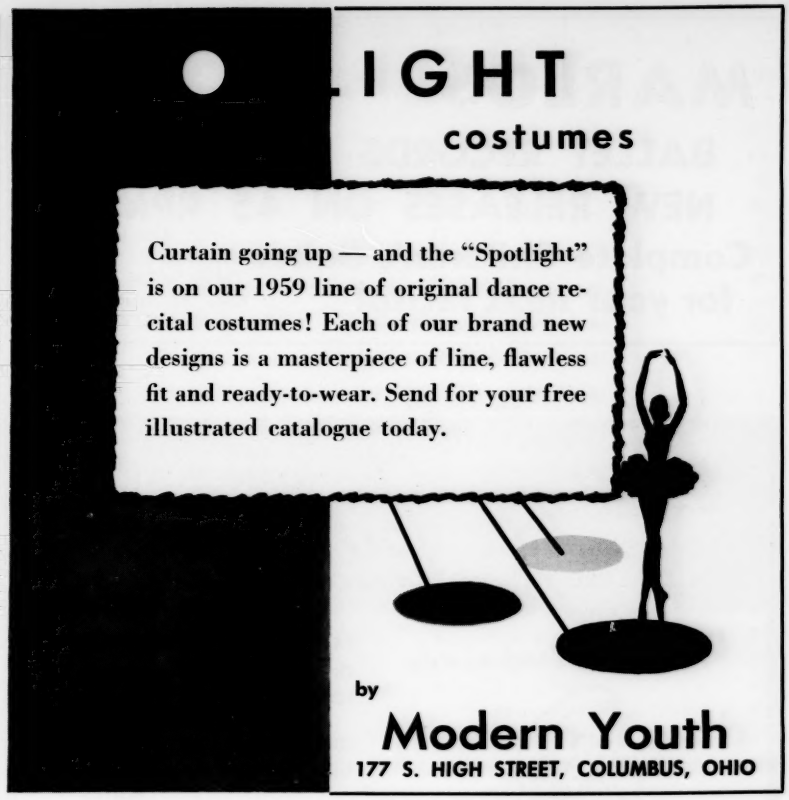
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REVIEWS *(Continued from Page 79)*

sometimes together but still self-absorbed. The whole, all eight sections of it, added up to a sequence that had a constant fascination and formality. But the dynamics were rather unvaried and the basic impulse never intensified to a climax.

More impassioned performing happened in the pit, where pianist-composer Lucia Dlugoszewski contributed a score that tormented the keys and strings of the piano into a colorful melange of sound.

The work was exquisitely danced by Mr. Hawkins and Barbara Tucker.

Mary Anthony & Company; Jean Cebron; Murray Louis & Company
92nd Street "Y"
November 30, 1958

Here were three variations on the theme of "self" . . . the self-survey of Murray Louis, the self-preoccupation of Jean Cebron, and the extension-beyond-self of Mary Anthony. Of the three approaches, Miss Anthony's was potentially the most rewarding. But Mr. Louis' was the most immediately absorbing.

Premiered last season at the Henry Street Playhouse, his *Journal* consisted of seven solos alternating with choral passages. It traced the growing up of a young man. He curled upon the ground in the moment of birth. He fluttered his hands and greeted the dazzle of early day. He drooped, silvery-sad, in a dance both Pierrot-like and reminiscent of a Hebrew lament. He confronted loneliness, exuberance, and a tentative serenity.

But he did not encounter maturity. Instead, he remained post-adolescent. And this lack of evolution prevented *Journal* from being totally effective.

For Jean Cebron there was an almost childlike enjoyment of the form and shape and sinew of his own body. Sparsely costumed, he stood on one leg and balanced undulantly or curved his arms like the tendrils of an anemone. But the gestural impulse was principally toward himself. It was self-surrounding. (For a more detailed account of Mr. Cebron's choreography see review of his Nov. 9 solo concert on p. 77.)

Mary Anthony is concerned with human relationships, and it is in her point of view about them that she reveals herself. On this program she gave the New York premiere of *Blood Wedding*, based upon the Garcia Lorca play. Miss Anthony was obviously attracted by the play's central theme that love is stronger than hatred. But she was a bit timid about stating or even suggesting it until the final tableau.

And there was an additional uncertainty

—that of movement style. The choreography constantly shifted between mime and dance, but the shifting was not always comfortable or logical. It was as though Miss Anthony had not decided whether she was staging the play (as a director would do) or translating its theme to another medium (as a choreographer would do). And in the formal dance portions — the opening duet for the bride and a wedding guest; and the circling wedding dance — there was a reliance upon a swirling extension melting into an *attitude renversée*. This repetition of the same movement device in different contexts weakened its expressiveness.

But as always, Miss Anthony displayed a firm command of the stage picture — of the placement of performers in dynamic groupings. And the closing scene, with the two bereft women reaching toward each other, united in their respective sorrows, achieved true power.

Mary Anthony Dance Theatre
ANTA Matinee Series
Theatre de Lys
December 2, 1958

We welcomed this opportunity to see a repeat performance of Mary Anthony's *Blood Wedding* (see review immediately preceding). For in the second viewing it had considerably more pace, more contrast in the dramatic moments. And the individual portrayals emerged more clearly — notably Miss Anthony as the doom-aware mother and Bette Shaler as the bride helplessly in love with another man.

This program, first of the ANTA Matinee Series devoted entirely to dance, also included Miss Anthony's eloquent *Threnody* and the New York premiere of *The Catbird Seat*, based upon a Thurber story.

In *The Catbird Seat*, Miss Anthony made no attempt to fuse dance and dramatic gesture, as she had in *Blood Wedding*. The entire work was designed in stylized mime threaded with a narration of the story of mousy Mr. Martin, head of the filing department, and how he got rid of an overbearing supervisor.

As Mr. Martin, with his tight gait and pinched gestures, Irving Burton showed a flair for comic timing. As the pile-driving female, Jo Lechay was animated but lacking in subtlety. And as the "big boss," Cameron McCosh contributed an overdrawn imitation of Lionel Barrymore.

To a degree, *The Catbird Seat* shared a basic problem with *Blood Wedding*. Miss Anthony did not extend far enough in her exploration of movement. She did not create a dimension of her own. The approach was literary, rather than kinesthetic.

THE END

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BALLET PHYSIQUE

(Continued from Page 57)

plumb one, and the one is as suitable for training as the other. Indeed, although the present vogue seems to be entirely in favour of the sylph, we may hope that the future choreographer will re-discover the warmth and quality of movement that can be the contribution of the rounder, plumper type of dancer that we have known in the past.

By and large then we may take it that growth will not alter the proportions of the body. More difficult to forcast is the question of weight, contour and above all height. One is sometimes presented with a perfectly made but diminutive child, or one well above average height for her age. What is going to happen in the next few years? Help on this point may be sought from scientific work that is going on in America and also at the Institute of Child Health in London, where with the help of X-ray films showing the stage of development of the bones, it is possible for the expert in this field of study to determine whether a child is merely late in growing, has arrived at what for him is his own normal stature, or is in advance of his age; and with this data to give a valuable forecast as to the ultimate height which he is likely to attain. Such assistance can be invaluable.

Weight and girth are always somewhat unpredictable, but with the experience of watching many children over a period of years, one begins to have a reasonable if not infallible picture as to how they will develop. It is not often that a really acceptable ten-year-old becomes completely unsuitable physically, although with any type of child there may be an alarming phase in the early teens, from which the student of eighteen emerges, having regained in a mature form her early satisfactory outlines.

To anyone who is in the unenviable position of making the final decision as to a candidate's entry into the ballet school of her choice, the appearance of the undeniably suitable structure is a welcome if somewhat rare event, but it is obvious that if the choice were limited to the perfect there would be few ballet companies in the country, and incidentally some of our finest dancers would have been lost to the public. Now therefore whilst bearing in mind the ideal build, we will consider in the next chapter some types of physique which fall short of this, deciding where and for what reason it is wise or necessary to discourage the applicant, and where defects may be overlooked or even corrected.

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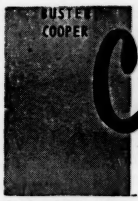

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BEAUTY AND THE DANCER

RESOLUTION TIME

BY ANTONIA DOBROSLAVIC

Resolution time is here again, and many will be made — most to be broken. No miracles happen overnight, but the beginning of a new calendar year really is a good time to get started.

Appearance can frequently be improved with little effort. The daily observance of a few good habits can make a marked difference. Let us call these resolutions:

1. The heels of shoes, unless carefully checked, suddenly make shoes look shabby and old. This holds true for dirty shoes, too. Try to form the habit of wiping them with a cloth after taking them off, so that they are ready for wearing the next time. A good trick for keeping suede shoes clean is a piece of Turkish toweling. This helps preserve the life of suede.

2. Form the habit of running your hand over the seam of your stockings when you put them on. Assure a straight line.

3. Check your petticoat or slip. Make sure it isn't playing peek-a-boo with your skirt hem.

4. Make sure your hem isn't sagging because the stitches have broken.

5. Resolve never to wear under things that begin to look yellow or gray for lack of laundering. Cotton, as well as man-made fibers, absorb body odors which grow stale. Girdles last longer and fit better with frequent washing.

6. Press skirts often to look trim.

7. Launder blouses frequently. Avoid that in-between look of not-quite-so-clean.

8. Wash light-colored or white gloves before they look grimy.

9. Check jacket and coat collars for make-up and dirt. These can be cleaned with a little cleaning fluid on a cloth.

10. Resolve to keep your hair well brushed and tidy at all times.

11. Make it a rule to clean your face before applying new make-up.

12. Check your hands. Are they clean? How about chipped nail polish?

13. Use great care in choosing your jewelry for the day. Avoid over-dressing with fancy earrings and necklace. Don't overpower your personality with too much window-dressing, particularly if you wear glasses. If your choice in glasses is the new type of decorated frames, be most discriminating in other accessories.

All these things take but a moment to do, but they make all the difference.

THE END

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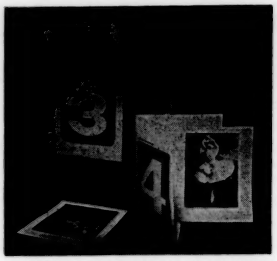

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DANCE Magazine **231 West 58 Street** **New York 19, N. Y.**

TAP SERIES

A NEW YEAR'S WISH

BY PAUL DRAPER

Tap dancing holds a rather low position in the field of the dance. It is less and less used as a medium of creative dance expression on stage, film and TV. It depends on the brilliance of an individual performer like Fred Astaire on his recent TV show for its moments of valid and lovely worth.

This is a plea, a New Year's plea, for the advancement of tap dancing to the position I think it deserves. A position in which it can be used as part of the development of our whole dance culture. A position in which it will communicate as clearly and beautifully as any art.

Every culture we know of in history has had some form of foot stamping technique as a part of its religious expression. Whenever fear or hunger or desire or celebration were made manifest by organized movement, there was foot-to-earth contact of a conscious sort. In every basic culture today there exist remnants of these early techniques. In Anglo-Saxon society this remnant has become tap dancing. Its emergence as Lancashire clog dancing has had at least one provocative explanation, that by a Swiss dance historian. He attributes it to the use of repeated hard consonants in our language, thus setting up possible series of clicking rhythms, and to the curious characteristic of the Anglo-Saxon races which takes delight in creating difficulties for itself. Whatever the reason for the adoption of the special heel and toe form of tap, the basic origins of rhythmic foot-to-ground-contact patterns are deeply rooted in long-ago needs.

Almost all primitive dance forms became exhibitionistic, theatrical and codified as the original users were discarded by allegedly civilized societies. Some of them were in danger of vanishing altogether into the bleak land of rote and manner. Ballet in the court of Louis XIV, for example, became so prettified that there seemed little likelihood that a *Pillar of Fire* or an *Agon* could ever happen. Modern dance was in danger of becoming a physical or psychiatric cult until flowered by Martha Graham and used by some of the best jazz dancers. The list could be long; this is only to point out the weakness into which any form can fall if allowed to follow the lines of least resistance.

Tap dancing veritably leapt into this dangerous breach, and has seldom made any effort to get out of it. The basic techniques are so beguiling and so relatively easy to learn that they create their own abrupt limit to the development of an art form. The identification of a foot — or, at most, ankle — technique was such that "tiny tots" could and did learn to be quite frighteningly proficient at it. It was a mecca for teachers who needed to show parents how much had been learned by their children. For adult dancers it furnished an opportunity to exhibit themselves with the least possible exertion of mind or muscle. No amount of tap footwork can be considered really strenuous, and no variation of 1 and 2 and 3 and 4 can be considered a strain on one's mental processes. These facts led to a natural feeling of self-consciousness, a sort of guilt at being out there on stage doing nothing before a live audience of one's peers. This began to be covered up by innumerable devices, such as coyness, archness, amazement at one's own prowess, props of all sorts, and above all an illusion of working hard — known as "faking." This last was most evident in the windmill-like arms in the closing steps of vaudeville acts.

When all of this became, for a while, an accepted part of tap dancing, there was no need to explore ways of making tap dancing express any of the forever hopes and fears and dreams and realities that any art must do to be an art. When, in recent years, ballet had its renaissance, and the dance in almost all its forms found new and receptive audiences, the relative superficiality of tap dancing became painfully evident. People found they could be moved by the dance, and were no longer satisfied with tricks and astonishing stunts.

So I ask you, tap dancers, to reconsider your position, reconsider your attitude toward your medium. Dare it to do for you the minimum an artist asks of whatever he does. Try to learn to be a whole dancer. Learn to have a body that is completely developed, which uses tap dancing as an extension of expression rather than as a limit. Learn about rhythms in all seriousness as a means of conveying your thoughts and attitudes, instead of I-hope-I-can-make-it-for-eight-bars. Study ballet, study jazz, study music, study yourself, and study tap if you like it. Then use it as a dancer and as an artist, without shame and without reticence, and with all of yourself.

Tap dancing can be lifted as high as you wish, and I hope you wish high.

I also wish you a very happy New Year.

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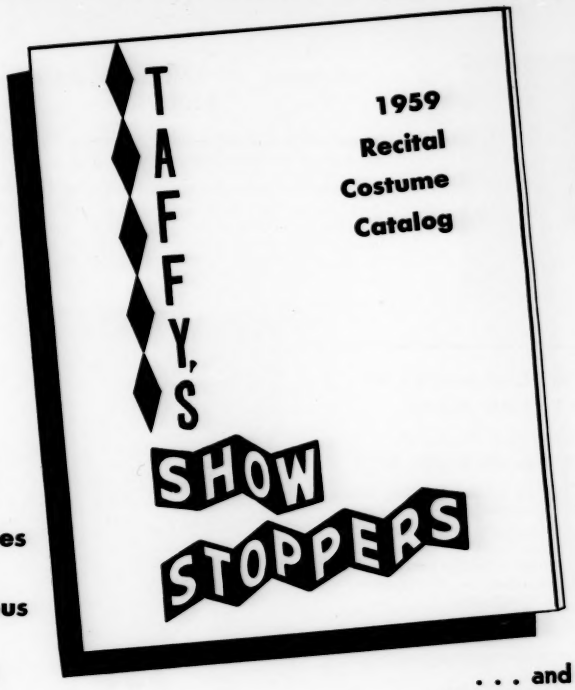

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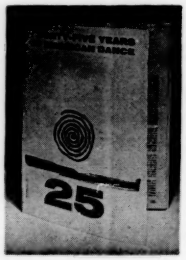

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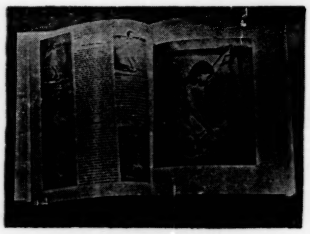

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BY TONI HOLMSTOCK

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Lou Silvers was musical director of Lux Radio Theatre when he resigned to establish Stepping Tones. His experience as a musician and composer convinced him that dance teachers needed music tailored to their needs. Although immediate response assured him that he was right, it was not until 1953, the year before he died, that his dream reached crowning fulfillment. Stepping Tones was commissioned by the Cecchetti Council to produce official records for its use.

Cecchetti records, Grades I and II, were produced in 1953, followed by Grades III and IV. Grade V will be released for the first time in early 1959.

When Lou Silvers' widow, Betty, took over Stepping Tones in 1954, she proceeded toward two other aims which had been indicated by her husband. She expanded the organization to include a dance director and a music director, thus adding routines and original music to the inventory.

Al Gilbert, the Stepping Tones dance director, is known throughout the industry as one of its best children's teachers. His routines have been demonstrated at conventions and in special instruction sessions requested by dance teachers throughout the country.

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(Continued on Page 89)

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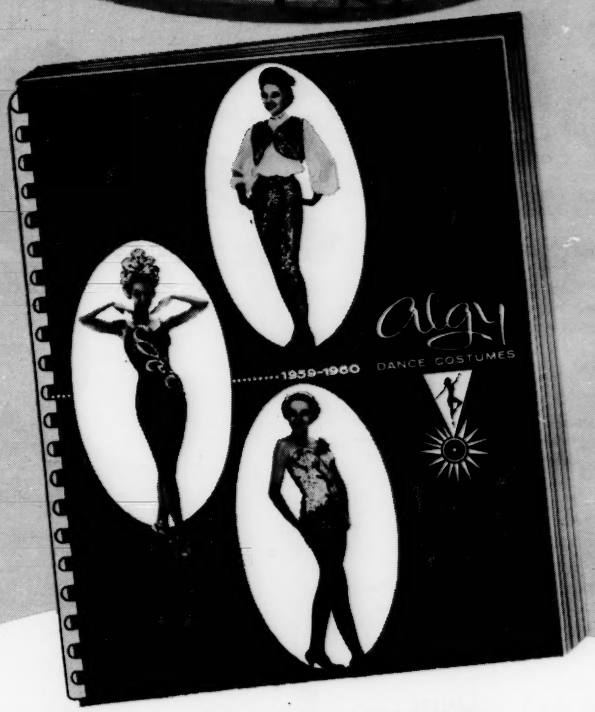
BY Algy



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TALK OF THE TRADE

(Continued from Page 86)

Science song, with words by Mary Baker Eddy. (Among the many favorites he was responsible for are "April Showers" and "Weary Rivers.")

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(Continued on Page 91)

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TALK OF THE TRADE

(Continued from Page 89)

text for the routines is simple and clear, consisting of "Happy Folk Dances," "Festival Folk Dances" and "Special Folk Dances."

•

Parents of teenagers would do well to own Dr. Edward T. Wilkes' FAMILY GUIDE TO TEENAGE HEALTH. Simply and clearly written for the layman, it presents every problem which confronts parents during this difficult period—both for the child and the parent. Much of it is basic common sense. Common sense is not so "common," and too often we lose sight of the obvious. Dr. Wilkes gives practical advice on normal and abnormal growth, excess weight, dieting, sexual development, sex education, common problems, minor ailments and major diseases of adolescence, their psychology, and growing into adulthood. Chapters are divided into intelligible sub-headings, and there is a good index. The Ronald Press Co. is the publisher.

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DANCING IN A BIBLICAL LAND

(Continued from Page 76)

for several hours before the performance there was an almost endless procession of carts and other vehicles, as well as thousands of people on foot, going up into the hills. They sat together from 8 in the evening until 5 the next morning to watch "by the flames from the meduroth on the hillside." All of this at a time of extreme tension and hostility — the height of the war with the English and the Arabs. Some people were naturally a bit nervous, and one leading personality was known to have said: "This is no time for dancing." To add to the drama of the situation, there were Arab groups participating in the Festival. The splendid ovation which they received was not only a tribute to their dancing, it was also an expression of friendship. The people were not at war with each other — only some of the leaders were.

At the end of the second Dalia Festival, Gert Kaufman was quoted as saying: "This Festival has summed up three years (1944-47) of experimenting in dance, music and costumes . . . we are still at the beginning of the road . . . it is too early to say that we have found the style — but there is a beginning. The future generation will dance — dance without questions or problems or searching. Today we are building the foundations of the Hebrew dance."

One of the questions which came up before the Committee of Folk Dancing was whether or not a new dance should be approved by the Committee before being taught to a particular group. It was decided that while suggestions or criticism might be offered, it would be better to let the group itself accept or reject a dance — by dancing it or not dancing it. An exception was made, however, in the case of dances created for a performance (such as in a theatre for some special occasion). In these instances, they were much more careful to present only those dances which came nearer to achieving a national style. When the new state was created in 1948, it seemed even more imperative to pursue the quest for an "Israeli folk dance." In order to do so without hindrance, it was finally decided to exclude foreign influence as much as possible; there would be no teaching of European dances for the next ten years — until the "new dance" had at least taken a firm foundation.

At the 1951 Dalia Festival the attendance was almost double that of the previous festival. The theme that year was *Klitat Aliyat* — the Absorption of Immigration. The talent, imagination and ingenuity which went into the preparation of this Festival was almost in itself a reflection of how well the immigrants were being absorbed.

Israel Gov't Tourist Office

***ETHNIC SOURCES:** Above, a Chassidic dance from middle Europe. Below, a Cossack dance from the Ukraine. Both are performed by Israelis, who have brought these dances with them from other lands.*

There are almost as many reasons for the popularity of a dance as there are popular dances. A dance is liked because it is different. Sometimes it is the rhythm which is appealing, or the way it is put together, or the mood, or the spirit. Sometimes a dance is so simple that it is almost no dance at all, but it has music that is catchy and gay and lifts you off your feet — or music that is quiet and haunting. Sometimes it is a combination of everything — fine pattern, good rhythm, interesting steps, and irresistible music.

There are almost as many elements in the Israeli folk dance as there are in the country itself. For those of us who love it, the Israeli dance has the oriental quality and delicacy of the Yemenites and the strong beat of the Arab shepherds; it has the ecstasy of the Hassidim and the vigorous spirit of the Israeli youth; it has the strength of battle in the face of death and the joy of life and love; it has the mood of the dry desert and the fresh air of the hills. It is ancient and modern. It is the land, the people. *THE END*

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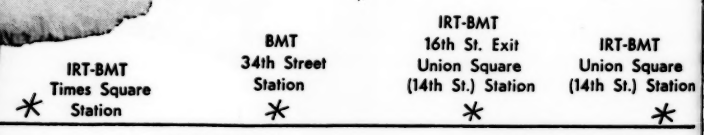

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(Continued from Page 6)

mount on a new musical.

Credits for the new MGM pic, "Ask Any Girl," starring **Shirley MacLaine, will be** danced by **Marc Wilder** and **Myrna Hansen** and directed by **Chuck Walters . . . Rene De Haven,** currently featured at the Moulin Rouge, has opened a new LA dancing school. This spring he takes over as choreographer for a big **Vegas hotel** . . . Ex-Hit Parader **Virginia Gibson** signed a much sought-after job — all the Pepsi Cola commercials . . . **Nick Castle** has completed 3 more musical Gale Storm TV shows, with dancers **Jack Mattis, Fred Hansen** and **Maurice Kelly.**

Jack Baker has done 2 dance assignments at NBC for Betty Grable and Janis Paige, with dancers **Carey Leverette, Bert May, Jerry Stabler & Rod Bieber.** Baker, under contract to Desilu, is giving dance training to the studio's new contract players. This TV lot is Hollywood's busiest. Baker is presently staging a musical-drama starring Miss Paige. **Patricia Denise, Shelia Myers** and **Carmen Clifford** are dancing in the commercial dept . . . Larri Thomas and **Sylvia Lewis** signed for 2 Bob Cummings shows.

Tony Mahoney making preparations for "Babes in Toyland" at Disney Studios . . . **Al White** is opening production offices and will handle new dance groups to be seen in Las Vegas, Reno and Lake Tahoe . . . The new 20th Century-Fox film, "Say One For Me," starring Debbie Reynolds, will be choreographed by **Alex Romero,** assisted by **Alex Ruiz,** with **Joan Kelly** dancing-in for Debbie. Romero is directing the Thalian's show, "Goodbye Chimp, Hello Bankok" (a satire of "The King and I"), in which Ruiz and Miss Reynolds will dance. Show is a benefit for mentally retarded children, a special project of Debbie's.

Jon Angelo is choreographer for the Cabaret Concertheatre's prod. of "Love's Labours Lost" . . . Choreography for Fox's "Solomon and Sheba," (which Tyrone Power was making when he died), is being done by **Jarislaw Berber,** ballet director for the State Theatre in Berne, Switzerland . . . **Patrice Wymore,** assisted by **Luis D'Urbin,** now appearing at the Cocoanut Grove. Miss Wymore's new act was created by **Jon Gregory** and **Dean Elliott** . . . Moulin Rouge dancer **Nick Covacevich** and **Leona Gage,** the beauty who was Miss USA for a day, who is also in the Moulin Rouge Show, were married last month.

LAS VEGAS: Desert Inn's new show, "Newcomers of 1928," starring Harry Richman, Paul Whiteman, Rudy Vallee, Buster Keaton, Fifi D'Orsay and Billy Gilbert was directed by choreographer **Jon Gregory.** The younger newcomers in the show are **Ruth & Jane Earl, Larry Grayson, Kitty Mullioon, Mitzi McCall, Barbara Logan, Kathy Stuart, Tom Vickers** . . . **Jolene Lontere** has replaced Barry Ashton as choeographer at El Rancho Vegas, Miss Lontere and **Eddie Krieg** are featured in the current show, along with the new-to-Vegas dance team of **McKay & Charles.**

The Steinle Twins, Bonnie & Connie, Don & Marlene Kirk and **Juanita Clive** are featured in the **Buster Burnell** production no's at the Flamingo . . . **Helen Wood, the Andreas** (adagio dancers) and **Bill Shirley** are in the new Riviera show, "Ziegfeld Follies" . . . **Peggy Sands** has a new act choreographed by **Nick Castle** which opens at the Riviera soon. *Roy Clark*

SOUTHERN CALIF. NOTES

High spot of **Irwin Parnes'** "Dances of Faith" program at the Philharmonic was the appearance of **Ruth St. Denis,** who received a standing ovation from the capacity audience and a citation from the LA County Board of Supervisors (see pic p. 25). Program preceding Miss Ruth's "Gold Madonna" included "Los Matlanchines," an Aztec ceremonial by the **Jarabe Dancers: the Saida Gerrard Dancers (Miss Gerrard, Joyce Malm, Edith Sewel, Meryl Stritman, Gail Zifferstein)** in "Visions and Prophecies;" **Harunobu Azuma & Co. (Mme. Azuma, Chizuko & Tazuko Takasago)** in "Sambaso," a Shinto harvest prayer; the **Angiola Sartorio Ballet** in "Scenes from the Life of St. Francis" **(Victor Moreno,** with **Joyce Vanderveen** as Lady Poverty); **Ruth Beckford & Co.** in "Sacrifice to Domballa," a Haitian voodoo rite (with **John Lewis** partnering Miss Beckford); and **Sujata & Asoka** in a Tibetan mystery play. Rhythmic choirs for Miss St. Denis were composed of the **Phil Fox Group,** the **Norman Borine Group** and girls led by **Barbara Andres.**

Miss Gerrard's work, forcefully projected, and exquisitely detailed, showed inventive use of arms and head, had striking floor patterns. Mme. Azuma's work, while at wide variance with Kabuki tradition, was well designed and well received. Most pleasing moments provided by Mme. Sartorio were in her sensitive choreography for Miss Vanderveen. Miss Beckford, recently back from study at the Haitian Inst., had the success of the eve. Since her offering came closest to seeming a dance of faith, it was wholly merited. As always, Sujata & Asoka turned in visually exciting perfs., but their work was more successful as a display of Tibetan masks and costumes than as choreography.

Edouard Borovansky, house guest of **David Lichine & Tatiana Riabouchinska,** attended the brilliant Hollywood perf. of **Kovach & Rabovsky. Royes Fernandez,** who partners **Barbara Fallis** on their program, was the 1st American to become premier danseur of the **Borovansky Ballet** in Australia. **Joceyln Vollmar,** Borovansky's 1st American ballerina, missed seeing him by a week — she danced with the **SF Ballet** at Long Beach just before his arrival.

SF Ballet works acclaimed on the Latin American and Far East tours were enthusiastically received by the Long Beach audience. Miss Vollmar was seen in "The Dryad," and **Sally Bailey & Richard Carter** in the "Nutcracker" pas de deux. "Balletino" and "Con Amore" completed the program.

Premiere of the **So. Calif. Ballet's** "Cinderella" received 8 curtain calls at the Santa Maria Concert Series, and was scheduled to be repeated as the 1st dance presentation at the new HS in Palm Springs at Christmas . . . UCLA's presentation of the opera, "The Mighty Casey" was made memorable by **Carol Scothorn's** choreography and stage movement. Using the device of tremendous animation punctuated by frozen tableaux, she created increasing excitement. **Myron Natwick** as the pitcher and **Robert Peterson** as the catcher turned in fine comedy perfs. **Joan Nicholson & Patty Byrne** were TV commercial dancers in a companion satire on soap opera.

Julio Torres displayed excellent classical Spanish and Flemenco technique in a program previewed at Santa Barbara and danced twice at the Wilshire-Ebell. As featured soloist, **Margo** (who has been dancing in Las Vegas) showed virtuosity in all her soleares. Young **Ana Galindo** proved an audience favorite in "Chuflas," partnered by **Martin Iturbi & Raul Segovia.** The closing "Redoble" featured exciting taconeo for the men and dramatic interplay and picturesque groupings for the co. Dancers **Henry Kersh & Bruce Folkart** (not appearing) contributed excellent costumes and lighting.

Ballet Concerto of LA repeated their Starlight Bowl program at LA City College, featuring "The Emperor's Nightengale." **Roy Fitzell,** just back from a NYC appearance on the Perry Como show, danced in "The Seasons" section. **David Sutherland** danced the Frog solo for the 1st time. **Clessia Ward's** absence from the East Indian Dance diminshed that episode. **Beatriz Monteil** brought the most brightness with her Artificial Nightengale.

John Dougherty

SAN FRANCISCO AREA NEWS

The **SF Ballet** has added **Balanchine's** "Seranade" to its repertoire. **Vida Brown** coached the co. for two weeks prior to the 1st perf., along with "Beauty and the Beast," on Dec. 19 at the SF Opera House. **Tony Duquette** was commissioned to do costumes. The co. appeared at Long Beach City College Nov. 13 and in Bakersfield Dec. 14. This ends touring until they begin their travels to the Near East, under State Dept.-ANTA sponsorship, on Jan. 13. Both "Beauty and the Beast" and "The Nutcracker" are being featured in holiday perfs. around SF.

On Nov. 21 & 22, **Contemporary Dancers**

of SF premiered "Tree of Night," on the Dido and Aeneas myth, ("representing a formal and abstract approach to subject and musical composition") . . . At the Contemporary Dancers' Center, **Ann Halprin** and group were scheduled Dec. 10 & 11 in "Madrona," "Earth Interval," "Flight," "Oracle of the Branch," "Quartet" and other works.

Patricia Williams of Hayward presented 96 of her pupils in a dance concert benefit for mentally retarded children on Nov. 14. She gives these programs semi-annually in Hayward and elsewhere on request, devoting all proceeds to the cause. Miss Williams also gives free dance lessons to retarded youngsters.

Richard Whalen announced a dance concert at the Spaghetti Factory Cafe, SF, on Dec. 7, 10 & 11, with the **Manadeva Asian Dancers (Dorothy Mejia, Al Tipya, Fred Kazlow, Tony Serafino) and Los Flamencos de la Bodega (Sarita Luis & Ricardo Orellana)** . . . The SF Flamenco Society presented **Carmen Ruiz, Loreta Garcia and Ricardo Orellana** in a 4-show eve. (9 PM to 1AM) in Fugazi Hall.

Tatiana Svetlanova directed the ballet for the SF Russian colony's Nov. 30 fairy tale play, "White Witch and Black Cat" . . . Several folk groups were directed by **Anatol Joukowsky** in a "Slavic Wedding" dance festival Nov. 30 in SF . . . **Kovach & Rabovsky,** with **Barbara Fallis & Royes Fernandez,** were warmly received in their Bay Area appearances . . . **Ballet Celeste** scheduled auditions for new members Dec. 13. *Clifford Gessler*

DALLAS NEWS

Vida Brown, formerly ballet mistress of the **NYC Ballet,** gave a master lesson to members of the **Dallas Civic Ballet Society** Nov. 26 at the **Kingsbury Studio.** She also gave her views for a spring program to the board of directors . . . The **Wichita Falls Civic Ballet, Jean Foshee,** ballet mistress, held master classes Nov. 9, with **Emmamae Horn** of Houston as guest teacher. 11 new corps members were accepted — 9 from Wichita Falls; 2 from Lawton, Okla.

The Texas Assn. for Health and Phys. Ed. held its annual meeting Dec. 5 in Dallas. The Dance Section was under the chairmanship of **Toni Beck.** Over 250 Texas teachers were on hand to see workshop dance presentations by groups from Odessa HS (**Marilyn Itz,** dir.), Sunset HS (**Oma Ford,** dir.), Texas Women's U. (**Dr. Anne Schley Duggan,** dir.), U. of Texas (**Lathan Sanford,** dir.), Southern Methodist U. (Toni Beck, dir.). **Dr. Juana de Laban,** dir. of stage movement at Baylor U., **gave** a lecture on the rhythmic approach to movement.

The **Fort Worth Ballet Arts** presented their winter program Dec. 5 & 6 at Casa Manana. Guest artists were **Mia Slavenska** (who is also artistic director of the co.) and **Robert Morrow.** Program included "Les Sylphides," a "Nutcacker" suite, the "Don Quixote" pas de deux and "Settler's Sunday." All works were restaged to meet the needs of ballet-in-the-round and on the whole were visually effective and well executed. Soloists were **Letitia Gray, Ed Holleman, Margo Dean and Katherine Clark.**

On Dec. 7 the Texas Women's U. Dance Group presented a "Holiday Program" at the Dallas Museum, featuring Thanksgiving and Christmas suites and the Bach chorale, "We Praise Thee, O God." Mary Campbell was composer-accompanist.

Toni Beck

NEWS FROM WASHINGTON, DC

Peter Wisher and a group of deaf students from Gallaudet College gave a lecture-demonstration on dance forms Dec. 9 at Howard U. . . . **Louis Horst** spoke on "Form and Content" to groups at the U. of Maryland Dec. 2. They now have a concert pianist, Emilio del Rosario, from the Philippines, as accompanist for the Dance Group.

Erika Thimey's Children's Dance Theatre presented "The Magic Story Book" Nov. 23 in Providence. **Paula Leland & Charles McCraw** of NYC joined the regular co., **Claire Mallardi, George Mozer, Natalie Mulitz & Ellen Walters,** for this program . . . On Dec. 14 **Alexandra Danilova** was guest teacher at the **Dimitreff Studio.** Afterward, **Kathryn Mullowney** gave a reception for Danilova.

The **Evelyn Davis Dance Playhouse** players presented a Christmas TV program over WTOP on Dec. 20. In late Jan. **Charles Weidman** and some of his repertory students at the Davis studio will be seen in "The War Between Men and Women" and "Fables for Our Time" . . . A concert of Poetry and Dance will be performed Jan. 18 at Smith College by **Mary-Averett Seelye.** A discussion period follows, led by Marie Boroff (English), Mervin Jules (Art), Charlotte Fitch (Drama) and Miss Seelye. *Virginia Freeman Weil*

LONDON DATELINES

Carriage-trade event of the month was the Gala Matinee benefit for the Royal Academy of Dancing on Nov. 13. A capacity audience, paying $5 to $30 a ticket, was given a program of party pieces organized and arranged by **Ninette de Valois** and **Anton Dolin.** Dancers included **Youly Algaroff, Antonio, Yvette Chauvire, Margot Fonteyn** (RAD Pres.), **John Gilpin, Mona Inglesby, Henning Kronstam, Michael Somes,** together with dancers from the **Ballet Rambert,** the **Royal Ballet** and **London's Festival Ballet.** Despite this galaxy the press notices were stolen by Princess Anne, making her first visit to the ballet, who had been brought along by the Queen Mother and Princess Margaret.

To judge from the way she applauded, the little princess most enjoyed the dancing of Ballet Rambert's **Lucette Aldous** and **Norman Morris** in "Coppelia" excerpts. However, after the performance, when asked what she liked best, she is reported to have replied with royal tact that she thought it all "equally lovely."

Covent Garden, having launched "Ondine," is now in a period of revivals and refurbishings. It has been decided to give 3 works, originally produced for the smaller Sadler's Wells Theatre stage, at Covent Garden. These are **Andree Howard's** "La Fete Estrange," **Kenneth MacMillan's** "Danses Concertantes" and **John Cranko's** "Harlequin in April." All are having to be enlarged for their new opera house setting, and the first of the revivals was "La Fete Etrange" on Dec. 11.

This gently evocative ballet of adolescent love, with its mistily romantic setting and costumes by Sophie Fedorovitch, and impressionist Faure music, was produced in 1940, a few days before Dunkirk, at one of London's tiniest theatres. Although generally recognized as Andree Howard's finest ballet, it seemed questionable whether its understated poignancy would survive transplanting. Yet like **Tudor's** "Lilac Garden," it seems almost equally at home in all settings.

Possibly the necessary enlargement has produced a certain coarseness of its texture. But with its trio of unhappy young lovers, sensitively danced by **Svetlana Beriosova, Ronald Hynd** and the brilliant **Pirmin Trecu,** the ballet still shows its power to tug at the heartstrings.

Less important revivals have included **Massine's** "Mam'zelle Angot" and MacMillan's "Noctambules." In the Massine piece — not one of the master's happiest creations — the title role has been vivaciously danced by both **Nadia Nerina** and **Maryon Lane. Shirley Grahame** and **Gary Burne,** both newcomers to the ballet's romantic leads, have made a fine impression with their springy athletic dancing, but the work is still dominated by **Alexander Grant's** comic pathos as the Barber. Best thing in MacMillan's "Noctambules" — which has generally brushed up well — came at its 2nd perf. when Ronald Hynd took over the key role of the Hypnotist for the 1st time and, with his theatrical personality, placed the whole work into sharper focus than hitherto.

Beriosova has acquired a new partner, New Zealander **Bryan Ashbridge.** The partnership got under way in Australia when both were guests during the current Royal Ballet II tour. On their return to London they danced in both "Swan Lake" and "Giselle," and revealed themselves as a duo of considerable personality.

The other "Giselle" of the month has been Nadia Nerina, who danced the role twice in the space of 2 days; and 1st at Covent Garden partnered by Somes, the

2nd on TV partnered by Bolshoi star **Nicolai Fadeyechev,** last seen here with **Ulanova.** Nerina's powers of projection and characterization are beginning to catch up with her dazzling physical attributes, and on both of these occasions she turned in truly notable perfomances. The TV presentation on Nov. 23, produced by top TV ballet director **Margaret Dale,** could lay claim to being the most successful TV ballet production to date. In addition to the splendid dancing of Nerina and the fabulous Fadeyechev, good work was put in by Danish **Niels Bjorn Larsen, Lydia Sokolova** and **Margaret Hill.** *Clive Barnes*

NEWS FROM FRANCE

George Skibine (in his new position as successor to ballet master **Serge Lifar** at the Paris Opera) has decided to re-stage "Daphnis and Chloe." He will also take over the leading role, formerly the province of **Peter Van Dijk** . . . **Claude Bessy** goes to Hollywood this month while **Tamara Toumanova** returns to dance at the Opera . . . **Yvette Chauvire** made a Nov. 21 guest appearance in "Giselle," while on the same evening **Liane Dayde** and **Michel Renault** guested at the Opera-Comique in Skibine's staging of the divertissement from Messager's "Isoline."

For her new co., scheduled for an end-of-winter debut, **Ludmilla Tcherina** has engaged as principal dancers **Vladimir Skouratoff, Vassili Sulitch, Milko Sparemblek, Luis Diaz** and **Andre Prokovsky.** Stage directors Jean Renoir and Michael Powell are expected to work with choreographers **Dmitri Parlic, Paul Goube, Dirk Sanders** and perhaps **Kenneth MacMillan** on a program combining words, mime and pure dance.

The Nov. 27 dance gala at the Grand Theatre de Reims presented Peter Van Dijk and **Jacqueline Rayet** in **Jacques Murgier's** "Spirale," staged and choreographed by Van Dijk and in the Schubert "Unfinished Symphony" also choreographed by him. Both ballets were warmly received.

The Nov. 26-Dec. 14 Paris engagement of the **Volga Dancers and Singers** revealed a well disciplined but inexperienced group, clearly inferior to the **Moiseyev** and **Beryozka** co's.

The **Marquis de Cuevas International Ballet** had a successful Paris season, Oct. 28-Dec. 6. With "The Death of Narcissus," **Serge Golovine** made his 2nd try at choreography. In a vein of noble grace and classic harmony, he created a work somewhat inexperienced in its enchainements but with a very ingenius pas de deux for Narcissus and his melancholy and diaphanous image, performed by **Nina Vyroubova** . . . Vyroubova, now at the peak of her development, was exceptionally brilliant in the "Nutcracker" Pas de Deux and in "Tarasiance." In "Ines de Castro" she gave free rein to her dramatic fire, sometimes eclipsing **Nicholai Polanjenko's** pale version of Skibine's former portrayal . . . Despite **Rosella Hightower's** "brio," **James Starbuck's** "Le Mal du Siecle" remains an insubstantial sketch inferior to similar works by **Jerome Robbins** and **Mitchell Charnley** . . . In **Anton Dolin's** "Variations For Four," Serge Golovine made an interesting adjustment to a variation originally created for **John Gilpin. Georges Goviloff** was also outstanding in the work. *Marie-Françoise Christout*

NEWS FROM VIENNA

The Viennese have seen the **Bolshoi Ballet** in movies and the **Moiseyev Co.** in reality — but the co. which has been here cannot be compared with either. They are from the Tiflis Opera. At home they have 120 dancers and are directed by **Vachtang Chabukiani,** winner of Lenin and Stalin prizes. The artistic qualities of this elderly man can no longer be fairly assessed, but the stagnation of the co. seems due to the fact that one person heads the ballet school, choreographs all works, casts them, builds repertory and — since no other name was on the program — evidently does costumes and sets as well. Style and taste are of the 1930's. There were 24 soloists in the "sample bag" of the troupe that came here, and they gave a sort of vaudeville program — a dozen solos, pas de deux, pas de trois and clipping from works like "Othello" and "Heart of the Mountains."

The group made the best impression in classes where they demonstrated a strong, strictly Russian training. The girls surprised with a fine elevation and ballon, and the boys with stupendous turns on the knee and swift steps on toes. But on stage there were only a few national dances that were of interest for their folklore value. Choreography was uninspired, conventional and repeated itself continually. Classical elements were mixed with ethnic and, especially in the case of "Othello," came to nothing but pantomime — of the cheapest sort. Dancers were carried away by their enthusiasm and lacked discipline. "The Dying Swan" was beautifully danced at each perf. by Chabukiani's niece, the best dancer in the group. Ballet shoes were incredibly poor, costumes handicapped the performers and make-up and hair dress added to the antiquated effect. The capacity audiences felt cheated, but only a few realized that it was not the artists who were to be criticized (for they obviously love their profession and show great talent). What seems at fault is a system which bars them from comparison and communication with the outside world.

After this disappointing engagement, the final week of the ballet festival was given over to repertory by the **Vienna Opera Ballet,** and the repertory, especially **Parlic's** "Symphony in C," was received with gratitude and patriotic affection . . . **Julia Drapal,** prima ballerina of the State Opera, is resigning, but continues on the stage as an actress. For the past 3 years she has been suffering from a leg injury and has not been able to get back to her previous performing standard. For her farewell she chose one of her most impressive parts, Potiphar's Wife in "The Legend of Joseph" . . . Parlic has gone to Paris to choreograph a ballet for **Ludmilla Tcherina.** He rejoins the Vienna Co. at Monte Carlo where they go for 3 perfs. at the end of Dec. . . . **Yvonne Georgi,** ballet mistress at Hanover, has arrived in Vienna to stage "Agon" and Heimo Erbses' "Ruth" (planned for the Opera Ballet by **Erika Hanka** shortly before her death). *Linda Zamponi*

NEWS FROM GERMANY

After touring in W. Germany, the **American Festival Ballet** arrived at the W. Berlin Titania-Palast for some fairly disastrous perfs. The 17-dancer troupe, headed by **Renzo Raiss,** former ballet master at Bremen, lacks artistic direction and leaves an impression of provincial raggedness. Choreographic responsibilities were shared by Raiss and **Job Sanders.** Raiss' "The Ivory Ball" was a ballet about gambling which was overloaded with symbolism. Sanders fared somewhat better with "Contretemps," a seaside encounter between a mature lady and a boy who is just discovering himself, and with "Shindig," a parody of a Western. Highlights were classical pas de deux danced by **Sonia Arova** & Job Sanders and by **Christine Hennessy & Joseph Savino,** all 4 of whom deserve to be in better co's. The ambitious title of the co. did not help to dispel the gloom.

Meanwhile, East Berlin has managed to have its festival too, and dance figured prominently. In a program featuring artists from E. Berlin Staatsoper and Komische Oper **Ursula Heinrich** in the "Les Sylphides" waltz easily scored over her colleagues. There was also an imaginative "Swan of Tuonela" pas de deux, by the gifted Leipzig choreographer **Werner Ulbrich,** and the first anti-H Bomb ballet seen in Berlin called "Those Darkening Our Skies Are Our Enemies." This last was a ridiculously dilettantish affair with a dreadful political text, a movie of an H-bomb explosion, proletarian marching songs, etc. all with heavy-footed performing by students of the **Dresden Palucca School.** Another program by dancers from E. German provincial theatres had "progressive" recital dances (one title: "Freedom For Algeria"), excerpts from **Blacher's** "Moor of Venice," **Henze's** "Jack Pudding" (with a more "optimistic" ending), and another slightly better H-bomb opus, "Mothers of the World."

How poor the standard of dancing is in the German East Zone became more obvious through the remaining programs, by

soloists from Budapest and Prague. The Hungarians appeared in a glittering array of classical pas de deux plus handsomely staged no's from their folklore ballets, a misconceived excerpt from "The Three-Cornered Hat," and 2 sensitively choreographed pieces by **Janine Charrat.** Choreography (most Hungarian works were by **Gyula Harangozo**) costumes and musical accompaniment were as uninspired as the actual dancing was thrilling, especially that of **Gabrielle Lakatos, Zsuzza Kun, Ferenc Haras** and **Victor Roma.**

Prague delegated 6 dancers from the Nat'l Theatre, headed by the indefatigable prima ballerina **Olga Skalova** and the soaring **Miroslav Kura,** with **V. Silhanova, Ruzena Ellingerova, Victor Malcev** and **Frantisek Halmazna** completing the cast. Emphasized were excerpts from contemporary ballets like "The Stone Flower," "Laurentia," "Flame of Paris" and "Gayne," with bits of "Firebird" and "Petrouchka" thrown in as a friendly gesture. Classical piece de resistance was the "Swan Lake" adagio pas de deux; most beautiful item was "Clair de Lune," handsomely performed by Skalova and Malcev. Choreography was touchingly inspired, but anonymous. *Horst Koegler*

NEWS FROM DENMARK

"All things considered, I must state that by engaging **Harald Lander** as guest director, the Royal Theatre management has not made a decision which can be rightly criticised by me as one contrary to the interests of the ballet company and the public." Thus, the Royal Commissioner concluded his views on complaints against Lander by the dancers' union. He declared all "important" charges to be without foundation. The union board has made no comment yet, and it appears that there will not be any walk-out. **Frank Schaufuss,** ballet master for the **Royal Danish Ballet,** has proposed a compromise involving possible excusing of some of the most bitterly opposed co. members from participating in work with Lander. Among these, however, are artists scheduled to appear in his "Etudes," meaning that Lander must approve such a proposal.

Fredbjorn Bjornsson's "Lykke Goes Abroad," premiered Nov. 9, was a miserable flop, egging critics to go so far as to question Bjornsson's choreographic talents. The work was withdrawn after 2 perfs.

First directorial assignment for **Erik Bruhn** was production of "Giselle," scheduled for late Dec . . . **Stanley Williams,** victim of an accident, will not dance for 6 mos. *Sven Sorgenfrey*

NEWS FROM HOLLAND

Season opening has revealed a chaotic state of affairs in the 3 major ballet co's here, with 1 Artistic Director **(Francoise Adret, Netherlands Opera Ballet)** replaced by a former corps de ballet dancer **(Johan Verdoner);** another Artistic Director **(Sonia Gaskell, Netherlands Ballet)** resigned, but so far not replaced. The ballerina most beloved by the critics **(Marianna Hilarides)** has moved from the Netherlands to the Netherlands Opera Ballet, while **Ine Rietstap,** Holland's most versatile ballerina, has left **Ballet der Lage Landen** and announced her retirement from the stage.

In the absence of Miss Gaskell the Netherlands Ballet is happily working under the new ballet master, **Benjamin Harkarvy** of NYC. Their 1st premiere of the season — not too well received by the press — was a rehash of "Les Forains," with choreography attributed to **Christian Foye** . . . The Opera Ballet is rehearsing a new work by **Hans van Manen** and also the "Don Quixote" pas de deux, under the supervision of the new ballet master, **Dimitri Romanoff,** formerly of **American Ballet Theatre.** (One **James Albright** was here in this position for 3 months, but has now departed.) There is talk of inviting **Herbert Ross** to stage a ballet for this troupe.

The Ballet der Lage Landen, in their opening perfs. **(Martin Blair,** ballet master), revealed themselves quite unable to replace Ine Rietstap from their present personnel. **Panchita de Peri** has charm and beautiful pacing, but is entirely ineffectual as the Snow Queen, while **Milly Emmer,** otherwise an admirable performer, was equally at a loss in "Death and the Maiden." This co's new work, "Flower of Happiness," had music and choreography by the Hungarians Jeno Szanto and **Maria Fay.** Both were of a banality unequalled in my experience of professional ballet, and one could only feel sorry for the poor dancers, gallantly doing their utmost. (Only **Clazina Nepveu** succeeded in rising above her impossible material.) In short, a deplorable waste of talent, time and money. *Leo Kersley*

REPORT FROM ISRAEL

Toward the close of the 10th Anniversary of Israel celebrations the public had a certain festivities fatigue. There was, nevertheless, a warm welcome for **Jean Babilee & Co.,** which immediately followed the visit by **Martha Graham & Co.** Programs had a welcome variety and included "Suite en Blanc" and "L'Apres-Midi d'un Faune" **(Lifar), "Epithalame" (Deryk Mendel), "Anjou 33-93" (Jean Guelis,"** "Le Jeune Homme et la Mort" **(Petit),** "The Spring" **(Brieux), "Fugue" (Charrat),** "La Boucle" **(Babilee),** "Adagio" **(Gerard Ohn),** "L'Emprise" **(Dirk Sanders)** and the "Bluebird" Pas de Deux. Impressive in principal roles were Babilee, **Claire Sombert, Iovanka Biegovitch, Andre Leclair** & Gerard Ohn. Our public is becoming extremely ballet-conscious. Already they know that after a certain no. of fouettes they are supposed to stop the show.

Performing conditions for the co. Jerusalem were dreadful. (Cf. compara conditions for the **London Festival Ba** in Haifa.) They had to perform on creaking and slippery stage, at a ti when THE perfect stage for dancing the whole country was available—thou at a higher price. This is only one ite in a long list of complaints against o local impresarios. We have a handf but they are mostly business men wi little or no artistic background. Miss Gr ham by chance hit on a possible remed She was invited by the Habima Theat (now the National Theatre), which handle everything very efficiently. If such an off cial body could be responsible for visitin artists, a great service would be done fo all concerned. *Alon Schmuckle*

REPORT FROM MEXICO

The Dec. season of the **Nuevo Teatro d Danza,** was short on public but long o talent. It is the one Mexican group the makes consistent strides forward. **Xavie Francis** has trained a compact group technical excellence. Apart from the enor mously gifted **Bodyl Genkel,** there ar fresh, rising talents such as **Ruth Noriega Luis Fandino, Rosa Bracho, Jose Mata, Ra dolfo Reyes, and Cecelia Baram.** Reper toire is varied, strong and theatrical.

The **Taller de Danza** has returned fro successful perfs. in Monterrey . . . The remnants of **Ballet Popular** continues per forming in Europe — currently Yugoslavia *John Fealy*

NEWS FROM LATIN AMERICA

PERU: 6th annual season of the **Asocia cion de Artistas Aficionados** omitted gue stars and for the 1st time gave principa roles to Peruvian dancers. There were programs (perfomed twice each), with works by **Roger Fenonjois:** "In the Styl of Louis XIV," "Legend of the Quena," "Chopiniana," "The Street," "Chansons d France" and "Romantic Concerto." Bigges hit was "The Street," which used no musical accompaniment. The dancers cre ated their own rhythms and sound effects in a manner that flowed naturally from the street episodes.

Technical level and discipline of dancers was high and showed the improvement that has taken place since Fenonjois be came director of the co. and the ballet school. **Carmen Munoz, Hebe Arnoux** (from Uruguay), **Esther Desmaison, Haydee Caycho, Betty Missiego** and Feninjois himself were the outstanding dancers. Result of the season was birth of high hopes for the future of the Peruvian ballet. There was much unfavorable comment on the high admission prices. *Julio Estremadoyro*

CHILE: The **National Ballet** has received an invitation from the Mayor of Chicago to take part in a "Festival of the Americas" this year. Co. is about to open in Lima. *Hans Ehrmann-Ewart*

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